

THE
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OF
DESIGN

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BEAUX-ARTS INSTITUTE OF DESIGN

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Contents

OFFICIAL NOTIFICATION OF AWARDS.....	5-12
DEPARTMENT OF ARCHITECTURE.....	Judgment of December 22, 1931
DEPARTMENT OF ARCHITECTURE.....	Judgment of December 29, 1931
DEPARTMENT OF ARCHITECTURE.....	Judgment of January 5, 1932
DEPARTMENT OF MURAL PAINTING.....	Judgment of January 5, 1932
DEPARTMENT OF SCULPTURE.....	Judgment of January 5, 1932
DEPARTMENT OF ARCHITECTURE.....	Judgment of January 19, 1932
ANNOUNCEMENTS.....	1
CRITIQUES.....	2-5
SECOND ANALYTIQUE, By Frederick L. Ackerman	
CLASS "B" II ESQUISSE-ESQUISSE, By Henry Otis Chapman, Jr.	
CLASS "B" II PROJET, By Wm. Lawrence Bottomley	
CLASS "A" II ESQUISSE-ESQUISSE, By Frederick G. Frost	
MURAL PAINTING PROGRAM III, By O. H. Murray and Frank Schwarz	
THE EMERSON PRIZE, By Ralph T. Walker	
25TH PARIS PRIZE IN ARCHITECTURE, FIRST PRELIMINARY EXERCISE, By Lansing C. Holden	
ILLUSTRATIONS:	
25TH PARIS PRIZE, FIRST PRELIMINARY EXERCISE—"A Memorial to Thomas A. Edison".....	13-16
THE EMERSON PRIZE—"A Memorial to Thomas Alva Edison".....	17-21
SECOND ANALYTIQUE—"Two Pylons at the Entrance to a Bridge".....	21-24
CLASS "B" II PROJET—"An Atelier for a Wrought Iron Craftsman".....	25-27
CLASS "A" II ESQUISSE-ESQUISSE—"A Crematory".....	28-29
CLASS "B" II ESQUISSE-ESQUISSE—"A Monumental Stair".....	30-31
DEPARTMENT OF MURAL PAINTING	
PROGRAM III—"A Decoration for a Reredos".....	31-32
DEPARTMENT OF SCULPTURE	
COMPOSITION PROGRAM IV—"A Memorial Giralda".....	34-35
ARCHITECTURAL ORNAMENT—"Romanesque Style".....	16-33
ARCHITECTURAL ORNAMENT—"Byzantine Style".....	36
ARCHITECTURAL ORNAMENT—"Greek Style".....	36

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WALTER L. HOPKINS SCHOLARSHIP

Competitors for the Walter L. Hopkins Scholarship are requested to send in a statement of their intention to compete for this scholarship prior to April 1st. A circular, if requested by the competitor, outlining the conditions of the award, will be forwarded.

REGISTRATION FEE FOR SECOND HALF OF SCHOOL YEAR

The second half of the registration fee, in the amount of \$7.50, will be due and payable before the date of issuing the fourth series of competitions by the Department of Architecture.

ILLUMINATING ENGINEERING SOCIETY PRIZE

The attention of students of Class "A" registration is called to the Illuminating Engineering Society Prize competition, the exercise for which will be held April 2nd. Furthermore, in addition to Class "A" students, only the Class "B" students who have attained Class "A" after the judgment of the Class "B" III Projet, on March 15th, will be admitted to this competition. Prizes will be awarded in accordance with the announcement made in the Circular of the Department of Architecture for 1931-1932, but the procedure of the competition will be changed from that announced therein to that customary for a Class "A" Projet. All competitors will execute the preliminary sketch on tracing paper and will render their final drawings on Monday, May 9th, at 10 A.M. Final drawings are not to be submitted for local preliminary judgment. The subject of this competition will be the decoration of a room in a large building where light will be the important factor.

The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

SECOND ANALYTIQUE

"TWO PYLONS AT THE ENTRANCE TO A BRIDGE"

It is some time since I participated in the judgment of an Analytique. I therefore referred to the Circular of Information which states: "Analytiques are Finished Problems or Projets in the elements of architecture, for which the student should have a knowledge of the orders of architecture, perspective, descriptive geometry, and shades and shadows. Finished drawings are required to be in ink, rendered in monochrome with the shadows accurately cast."

A study of the exhibition made me suspect that something has been overlooked and that the students must have gone to their work somewhat confused as to aims.

Before the days of the "Modern," the Analytique served as an introduction to the problem in "Design." It involved a simple plan and the organization of a few basic elements (not limited to the orders) of architecture. Its purpose was to initiate the student into three dimensional composition and at the same time to develop ability and skill in the technique of presentation. The Analytique was then, perforce, in some respects, in the nature of a problem in archaeology.

The introduction of the "Modern" idiom has seemingly given rise to a shift of emphasis. For, taken as a whole, the exhibition suggested that the program had been viewed as a problem in "Design" and with no other significance: certainly the study of large and small scale details and craftsmanship had been slurred. Presentation had lost something of its old-time sincerity and it had not been treated in too many cases as a dignified formality. These particular problems, if I understand it, afford an opportunity of developing not only the ability to compose, organize or design, but an understanding of how to express, at different scales, the nature and character of details, to draw with skill and precision, and to present ideas simply, concisely and with dignity. For there are occasions when the "sketch," however well organized and brilliantly indicated, is as completely out of place as a suit of homespun at a formal state function.

As to the problem: The narrow roadway and the limiting height of pylons was a signal to use only masses composed of a few parts. Many failed to recognize this signal. The isolation of the four pylons constitute a red flare. That the four elevations of the pylons would be feasible from any position that one might take, and hence that in composition, these four elevations should be as closely related in scale and in treatment as if contained within a single plane.

The pylons obviously should be so designed as to satisfy the sense of proportion when the observer was located upon the roadway or the approach. But from any other angle, the pylons would appear to rise from approximately the water level. The problem was, therefore, one of working out an adjustment of proportions between the height of bridge abutments (constituting the base of the pylon) and the composition of the pylon above the horizontal plane of the roadway. Only in a few designs was this matter given serious consideration.

While there were many cases of well handled details among the drawings of the "Mention" grade, taken as a whole it seemed that this phase of the problem had been slighted. Many drawings disclosed a lack of understanding of the fact that a square or rectangular pylon of good proportion in perspective must seem somewhat thin in direct elevation.

Of the drawings given First Mention, the following comments are offered:

J. M. Ware, University of Illinois: It was felt that this composition was well handled in respect to the relation between parts as viewed from above the plane of the road and from the lower level. It was simple in composition; and the relation between height and horizontal section would yield a well proportioned design when seen in perspective.

The above comment applies in a general way to designs of I. A. Sarkiss and A. H. Jost, of University of Illinois.

M. R. Leizer, Columbia University Extension Atelier: This design would have been greatly benefited by further study covering the relation of pylon to the bridge and retaining walls.

Drawing by W. V. Flynn, Carnegie Institute of Technology, was particularly well presented but the use of an inscription which could not be read from a single point of view was questioned.

FREDERICK L. ACKERMAN, New York, N. Y.

CLASS "B" II ESQUISSE-ESQUISSE

"A MONUMENTAL STAIR"

Among the vast number of designs submitted, the Jury could find but few which they felt showed the proper scale, a good arrangement of the stair and a nice solution of the design for a monument. The outstanding fault of the majority of the designs was the fact that many showed an extremely narrow stair which was, in many cases, enclosed between high solid walls of masonry. Often these stairs lead down and against a wall over which it would be impossible for a man to see. Other faults in connection with the design of the stair were found where the steps were carried across the entire sixty feet allotted to them, and the ramps, railings, or blocks, at either side were not of proper width to terminate adequately and support the steps. The Jury felt that steps in a wide flight of stairs should not be broken up by fountains and water falls running down the center, nor should they be divided by ramps.

Apparently little attention was paid to the location of the monument at the head of the stair, for only a few placed the monument in such a way as to make it appear well both from the park and boulevard.

In order to do this, the monument should be placed at or near the line of the top step, because, unless great care is taken with the design, a monument located far from the head of the stair, when viewed from the lower level would be so foreshortened as to destroy entirely the proportion.

The design presented by G. S. White, Catholic University of America, was the only fine example of the placing of a monument far from the head of the stair and yet having it appear well from every angle. He realized that the monument must be raised high above the upper grade and did this by means of additional steps up to the monument. His design was one of the few which had a nicely ornamented termination at either end of the steps, thus maintaining a unity of scale with the stair and monument.

R. G. Liebhardt, Indianapolis, Ind., designed a stair and monument in fine scale and located his monument where it would best be seen. His presentation of this problem was excellent.

Favorable comment was made on the drawing presented by G. F. Doleys, Cleveland School of Architecture, W. R. U., for simplicity and fine scale.

It was further felt that the split pylons were very much over-done, and that few of the designers considered how they would have appeared in perspective.

In regard to many of the renderings, the Jury felt that the Steaming Soup Bowl and Smoking Chimney motifs had been considerably over-done and that had the designers paid more attention to obtaining a good parti than to the application of a vast amount of color, their results would have been far better.

HENRY OTIS CHAPMAN, JR., New York, N. Y.

CLASS "B" II PROJET

"AN ATELIER FOR A WROUGHT IRON CRAFTSMAN"

The following awards were made at the judgment of this problem: Six First Mentions, 79 Mentions, 153 Half Mentions and 35 Hors Concours.

The Jury felt that the essence of the program was the study of the efficient working of the job, itself. Very few of the students grasped the fact that a simple and direct analysis was essential. The major points were: First, the close relation of the craftsman to the administration room, the drafting room, library and the forge room. Second, the privacy and protection of the craftsman from the general public. Third, the accessibility of the museum to the public and the proper relationship of the various elements.

It was noticed that in a number of projets, there was a separation of the various administration rooms by the public space, as, for example, in some cases the craftsman and his drafting room were placed on one side of the building, while the business offices were on the other side separated by public space. This would necessitate the men, coming from the forge, crossing into the business offices for the discussion of records, etc., and it was felt that this was a bad policy to assume.

The Jury has a good deal of difficulty in analyzing many solutions which were extremely complicated in plan, and it would have been interesting to the students to see how the clearer drawings were understood by the Jury, by reason of the great simplicity of solution and the sincerity of presentation.

So far as the facades were concerned, there was a good deal of original work, but, in many cases, the detail was badly selected. It would be wise to remind the students once again, that the basic principles of composition hold true: proportion, balance and good taste are characteristic of no one particular style. These are even more to be demanded when the student attempts to do something quite original, for he lacks the opportunity of relying on the classic example which usage has sanctified.

The tendency to excessive rendering was again noticed. The students are reminded that complicated rendering and meaningless display of decoration on the plan only defeat their own purpose. What is required is a dignified, serious, solution. Let the student show his brilliancy in his study and presentation of an idea. Trick rendering and trick presentation have little to do with real architecture.

Comments on First Mentions:

Mr. W. J. Baguolo, Crane Junior College, had a simple, balanced plan. The light in the drafting room and administration offices was excellent, a private circulation connected these two functions while the reception room and the court formed an excellent museum, easily accessible to the public. All parts were conveniently related to the forge and finishing shops. The elevation which was simple and modern in its design, was effective and well expressed for the uses of the building.

Mr. V. F. Duckett, Catholic University of America, had an unsymmetrical plan which worked very simply and conveniently. The lighting was good and the big forge room placed on the street was both decorative and attractive to the public. Both plan and elevation were injured by the heavy and rather untidy rendering.

Mr. A. Hall, New York University, presented a scheme which was intimate and charming. It gives the impression of a small, informal, work-shop. The plan is unsymmetrical, picturesque and while extremely simple, functions perfectly. The character of the design was commended by the Jury, although the great buttresses between the great windows of the forge room were criticized as being rather exaggerated and forced.

Mr. H. Licht, Atelier Goodman, presented an original, consistent and workable solution of the problem. Although it was unique in its idea, it was felt that it well expressed the working out of a special problem and that it was interesting in design, good in composition and economical in construction, all of which are excellent points to consider.

Mr. V. Ulfeldt, University of Illinois, presented a plan which was very workable, good in composition and well lit, and the elevation expressed a good plan.

Mr. J. B. Himmelheber, George Washington University, presented a perfectly balanced plan. The relation between the different parts of the building was excellent. The elevation was well composed and interesting in design and ample light was provided for spaces that needed strong illumination.

WM. LAWRENCE BOTTOMLEY, New York, N. Y.

CLASS "A" II ESQUISSE-ESQUISSE

"A CREMATORY"

In the Jury's opinion the program of this Esquisse-Esquisse offered the students no difficult technical requirements, but gave to the imagination a chance to express the peculiar character and dramatic possibilities of such a subject. The Jury recognized the possibility of many solutions under such a program and therefore "Mentioned" the best "partis." Some of the Jury's remarks about the drawings receiving Mention may be of value to the students.

W. H. Scheick, of University of Illinois, submitted a symmetrical parti. The chapel isolated from the other requirements, flanked on two sides by the columbarium, with the cremation chamber in the rear, makes an interesting grouping and elevation of dignity.

J. S. Detlie, of University of Pennsylvania, conceived his scheme on a hillside with the component parts on different levels. The character was excellent but unfortunately when closely examined, the form of the columbarium in plan does not agree with the perspective.

M. Morris, of Carnegie Institute of Technology, showed the chapel in a rock or hill. The position of the cremation chamber as the central feature of one side of the columbarium gave distinction to the design but necessarily placed it perhaps too great a distance from the chapel.

J. M. Blew, of University of Pennsylvania, grouped all requirements in one mass and on one level. Approach to building was through a dignified avenue of trees with a reflecting pool in the center. The architecture was somewhat restless due to the slanting lines in the elevation.

J. W. Knobel, of New York Architectural Club, had a court scheme with chapel as the central mass expressing character by means of exaggerated height of chapel.

A. N. Lee, of Atelier Licht, had an interesting parti. The columbarium was treated separately. The chapel and cremation chamber and other accessories were grouped around an intimate court. The cremation chamber seemed too important, thus overpowering the chapel.

J. E. McDonald, of Catholic University of America: The plan showed all requirements in one building outside of the columbarium but little thought was given to the light and air of the different rooms and was greatly exaggerated in height as indicated by section.

The Jury, however, commented on the general high character of the drawings presented for judgment and seemed to think that the results obtained were above the average *esquisse-esquisse*.

FREDERICK G. FROST, New York, N. Y.

MURAL PAINTING PROGRAM III

"A DECORATION FOR A REREDOS"

The general feeling of the judges was that the problem presented for solution, called for a full consideration of the complete reredos instead of merely the panels. None of the schemes submitted was successful in doing this and there was a lack of proportion in the panel design as related to the architecture, ornament and sculpture.

Many of the competitors failed to grasp the essential necessity of the relation between the period of the architecture and the painting.

In the design presented by V. Snedeker, the panels were well proportioned and the panels below were sufficiently big and strong to hold up. There was, however, no consideration whatever of the color being carried through the architecture or the relation of the architecture to the panels.

The same remarks apply to the design submitted by M. Kroll. In addition, the chocolate color of the wood was considered quite unpleasant and out of harmony with the key of the panels. It was felt that the gold carried up on the sides indicated further treatment of the color through the architecture. The architectural indication could have been much better as to what was wood and was to be painted.

The design submitted by A. S. Barker was weak in that the color did not carry up through the architecture. The proportions of the figures are good; but the lower line of figures is small and would not carry. The composition of the panels is good and especially the center panel which builds up well with the sculptural figures above, and leads the eye naturally to the central figure at the top.

O. H. MURRAY AND FRANK SCHWARZ, New York, N. Y.

THE EMERSON PRIZE

"A MEMORIAL TO THOMAS ALVA EDISON"

The Emerson Prize problem was an excellent example of one in which there was the need of a fundamental idea. How to express the man Edison and his achievements in a memorial, so that it would be both distinctive to him alone and at the same time dramatic and abiding? And, as is so often the case, a simple idea beautifully executed is found to be better than all the doubtful and extraneous detail, no matter how cleverly indicated. This the Jury fully realized.

Such was the design which received First Prize; a thoughtful simplicity of concept, fitting and distinctive, exposed with great beauty and fine restraint. It showed Edison's first great invention, and the resultant effect on the civilized world. It fulfilled its purpose with a laconism true of the man himself.

RALPH T. WALKER, New York, N. Y.

FIRST PRELIMINARY EXERCISE, 25TH PARIS PRIZE IN ARCHITECTURE

"A MEMORIAL TO THOMAS A. EDISON"

There were 580 drawings submitted in the First Preliminary Exercise for the 25th Paris Prize. The great majority of competitors gave very little thought to the character of the memorial and in almost every case they sought for an effective drawing rather than an appropriate memorial to a great man noted for achievements in a particular field. Only in a few cases did the students make use of the possibilities hinted at in the part of the program describing the site. The monuments showed very little originality in design and were mostly poor copies of better known modern forms.

The premiated drawings, however, all showed skill and an intelligent approach to a difficult problem.

Among those selected, Mr. Maynard Lyndon presented a design much admired by the Jury. Mr. Lyndon assumed that a cliff dropped vertically from the edge of the plateau and very effectively chose his viewpoint at the base of this cliff, down which poured a waterfall. His monument rose from the pool below and crowned the edge of the cliff. His clever use of water and light combined with an intelligent parti merited the award he received.

An entirely different conception of the problem was presented by Mr. Thomas J. Mulig, who visualized the monument very appropriately as a shaft of light enclosed on three sides by walls hewn in the rock rising at the back of the plateau. His amphitheatre, however, was faced away from the view over the city and his parti was criticized for this defect.

Mr. Donald MacCornack submitted a restrained and beautifully rendered design. The central feature was a globe on which played a shaft of light. This project was admired for its beauty, although it showed no particular qualities of originality and the site was not used to the best advantage.

The only premiated design which seemed to take full advantage of the plateau overlooking the city was submitted by Mr. Jerome G. Armstrong. The Jury felt that Mr. Armstrong's solution was most interesting. By the use of an aerial perspective he was able to show clearly the advantages of his parti. The seats in the auditorium were fully open to the view beyond and yet well located to see the television screen which was placed on the back of the monument proper. Some criticism was made of the form of this monument but the simplicity and restraint of the entire scheme appealed strongly to the Jury.

Mr. Stanley N. Nelson's project was admired for its informal and inviting character and its use of the shaft of light as part of the monument. The auditorium, however, did not have the advantage of overlooking the city.

Mr. Henry L. Kamphoefner, chosen as first alternate, submitted a simple and dignified design but the Jury felt that his project lacked qualities of imagination. The plan was criticized as being unstudied and ill adapted to the site, but the monument was thought to be one of the few exhibited which was pleasing and well proportioned.

The drawing selected as second alternate was done by Mr. George Nelson. It was thought to be a very successful solution to a difficult parti in elevation. The project answered the requirements in every particular. The crystal sphere containing a replica of Edison's first lamp could be illuminated at night. The terrace and amphitheatre afforded a view of the city and the monument was so designed as to permit the use of a television screen which could be lowered into the base when not needed. The presentation was soft and beautiful.

In general the Jury felt that the competitors had neglected their opportunities to express in their designs the achievements for which Edison was noted. A great number of drawings had more the character of a tomb than of a memorial.

LANSING C. HOLDEN, New York, N. Y.

OFFICIAL NOTIFICATION OF AWARDS

Judgment of December 22, 1931

DEPARTMENT OF ARCHITECTURE

SECOND ANALYTIQUE

"TWO PYLONS AT THE ENTRANCE TO A BRIDGE"

A small city proposes to erect four pylons in commemoration of its One Hundredth Anniversary. The city is divided by a wide river which flows through the heart of the business section and is connected by bridges at various important traffic arteries.

Two pylons not to exceed 35 feet in height will be placed at each entrance to a bridge connecting an avenue, which is 50 feet wide including sidewalks. This bridge is constructed entirely of stone and supported by a series of arches. The composition is to be monumental in character and designed to express its purpose, and not to exceed 80 feet in width.

JURY OF AWARD: F. L. Ackerman, C. W. Beeston, Duncan Candler, Henry Otis Chapman, Donald A. Fletcher, Arthur Loomis Harmon, Edward S. Hewitt, William B. G. Kirk, L. Bancel La Farge, Clinton Mackenzie, Ronald Hoyt Pearce, Robert Perry Rodgers, A. C. Soper, R. Doulton Stott, John V. Van Pelt, Whitney Warren, Wakefield Worcester.

NUMBER OF DRAWINGS SUBMITTED: 213.

AWARDS

ATELIER ADAMS-NELSON:

NO AWARD: 1.

AGRIC. & MECHANICAL COLLEGE OF TEXAS:

HALF MENTION: J. H. Brown, L. E. Kojak, S. J. Krenek, M. D. Lovett, C. O. McCurdy, R. W. Zumwalt.

NO AWARD: 4.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: W. V. Flynn.

MENTION: J. I. Calvert, J. C. Harms, L. P. Manson, W. B. Miller, G. D. Smith.

HALF MENTION: R. L. Holtmeier, B. J. Liff.

HORS CONCOURS: J. von der Lancken.

CATHOLIC UNIVERSITY OF AMERICA:

FIRST MENTION: P. H. Otto.

HALF MENTION: C. W. Buckley, C. D. Maginnis, Jr.

NO AWARD: 5.

CHICAGO TECHNICAL COLLEGE:

MENTION: R. Balle, H. W. Johnson, J. F. Lawrence, W. K. Martin, H. Nelson, W. Solomon, M. J. Stearns.

HALF MENTION: R. F. France, Jr., O. C. Johnson, C. B. Koncevic, W. H. Reis, B. E. Spevacek.

NO AWARD: 2.

HORS CONCOURS: F. H. Schaar, L. C. Schmidt.

COLUMBIA UNIVERSITY:

HALF MENTION: R. A. Jacobs.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

FIRST MENTION: M. R. Leizer.

MENTION: L. Bifano.

HALF MENTION: B. H. Fisher.

ATELIER DENVER:

MENTION: D. Stahl.

ATELIER ESCHWEILER:

MENTION: C. L. Ames.

HALF MENTION: M. C. Herrmann, F. M. Howell.

HORS CONCOURS: J. L. Gabrielli.

GEORGE WASHINGTON UNIVERSITY:

MENTION: W. R. Budd, C. H. McLendon.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: W. L. Addkison.

ATELIER HIRONS:

MENTION: H. C. Fogelberg.

HALF MENTION: F. J. Peter.

NO AWARD: 1.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: L. Brooker, S. J. Szabo.

HALF MENTION: M. DeRubertis, E. G. Hayducek, A. J. Martin.

ATELIER LICHT:

HALF MENTION: M. G. Duncan.

ATELIER LOS ANGELES:

MENTION: C. H. Botch, Jr.

HALF MENTION: R. W. Johnson, A. J. Rascon.

NO AWARD: 3.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

MENTION: K. Y. Saint.

HALF MENTION: G. C. Hudson, G. N. Lykos, S. Paul, W. W. Peters, C. E. Scott.

NO AWARD: 7.

ATELIER NEWARK:

HALF MENTION: C. H. Bauer, Jr., S. Ferrigno.

NO AWARD: 1.

NEW YORK ARCHITECTURAL CLUB:

HALF MENTION: S. Bentivegna, E. J. Freedman.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

HALF MENTION: J. M. Corgan, H. F. Craddock, A. R. Easton, G. H. Kanady, C. Monroe, A. L. Waddill.

NO AWARD: 3.

PASADENA ARCHITECTURAL CLUB:

NO AWARD: 1.

PROVIDENCE ARCHITECTURAL CLUB:

NO AWARD: 4.

HORS CONCOURS: G. F. Olsen.

ATELIER RECTAGON:

MENTION: C. E. Donath.

HALF MENTION: W. H. Saabye.

NO AWARD: 8.

HORS CONCOURS: T. Hoepfinger, J. W. Schneider.

SAN FRANCISCO ARCHITECTURAL CLUB:

HALF MENTION: R. E. Audsley, F. B. Barss, W. E. Mooney.

NO AWARD: 2.

"T" SQUARE CLUB OF PHILADELPHIA:

FIRST MENTION: A. Walder.

HALF MENTION: R. F. Bishop, A. H. Borz, H. J. Kienzlen, G. Mittleman, C. D. Rossi, J. Warren, J. F. Welker.

NO AWARD: 3.

HORS CONCOURS: C. H. C. Archer.

ATELIER THIRTEEN:

NO AWARD: 1.

HORS CONCOURS: I. E. Horsey.

THUMB TACK CLUB OF DETROIT:

NO AWARD: 2.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: A. H. Jost, I. A. Sarkiss, J. M. Ware.

MENTION: E. L. Bannister.

HALF MENTION: W. Burks, R. J. Hodal.

NO AWARD: 1.

HORS CONCOURS: W. L. Horstman.

UNIVERSITY OF MIAMI:

HALF MENTION: W. Gronning, J. Fuentes.

NO AWARD: 2.

UNIVERSITY OF OKLAHOMA:

HALF MENTION: E. Cook.

NO AWARD: 3.

UNIVERSITY OF SOUTHERN CALIFORNIA:

MENTION: D. Melden, A. L. Sharpe.

HALF MENTION: D. E. Cole, J. P. Copp, Jr., T. W. Hawkins, J. G. Ingels, G. W. Kaliozes, G. W. Kaplan, L. S. Tanner.

NO AWARD: 7.

UNIVERSITY OF TEXAS:

MENTION: M. E. Adams, W. E. Bergman.

HALF MENTION: C. Caldwell, C. R. Dawson, T. P. Evans, K. Gaffney, K. Kamrath, R. Ransdell, A. E. Sheppard.

NO AWARD: 4.

UNIVERSITY OF VIRGINIA:

MENTION: G. C. Hunter, Jr.

HALF MENTION: J. P. Gibson, Jr.

NO AWARD: 1.

HORS CONCOURS: A. M. T. Hardesty.

YALE UNIVERSITY:

HALF MENTION: T. E. Moore.

NO AWARD: 2.

UNAFFILIATED:

BALTIMORE, MD.:

NO AWARD: 1.

CHICAGO, ILL.:

NO AWARD: 1.

DAYTON, OHIO:

NO AWARD: 1.

EAU CLAIRE, WIS.:

NO AWARD: 1.

HANOVER, N. H.:

NO AWARD: 1.

HARRISBURG, PA.:

HALF MENTION: G. B. Rutt.

NO AWARD: 1.

KANSAS CITY, MO.:

NO AWARD: 2.

ARTS INSTITUTE of DESIGN

7

LOS ANGELES, CALIF.:

HALF MENTION: J. Krakauer.

NASHVILLE, TENN.:

NO AWARD: 2.

NEW YORK, N. Y.:

HALF MENTION: A. F. Kleiner.

NO AWARD: 5.

HORS CONCOURS: R. D. Bonnet, W. Budde.

PHILADELPHIA, PA.:

HORS CONCOURS: J. Didinger.

SPRINGFIELD, OHIO:

NO AWARD: 1.

TARLETON STATION, TEXAS:

NO AWARD: 1.

VINCENNES, IND.:

HALF MENTION: B. T. Sutton.

CLASS "B" II ESQUISSE-ESQUISSE

"A MONUMENTAL STAIR"

In one of our city parks is a sunken botanical garden, enclosed by a retaining wall which is 15 feet below the average grade of the park. On the main axis of the sunken garden a monumental stair, not to exceed 60 feet in width, shall connect a boulevard on the upper level which is parallel to the retaining wall. At the head of the stair a memorial commemorating the World War shall form a part of the composition and may be a central motif, pylons, or some other feature. The stair, memorial and retaining wall is the subject of this problem.

JURY OF AWARD: C. W. Beeston, Henry Otis Chapman, Arthur Loomis Harmon, Clinton Mackenzie, Robert Perry Rodgers, Whitney Warren, Wakefield Worcester.

NUMBER OF DRAWINGS SUBMITTED: 238.

AWARDS

AGRIC. & MECHANICAL COLLEGE OF TEXAS:

HALF MENTION: G. W. Alexander.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: G. S. White.

HALF MENTION: V. Duckett.

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

MENTION: G. F. Doleys.

COLUMBIA UNIVERSITY:

MENTION: E. Gupka.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

HALF MENTION: R. Kelly.

GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: J. M. Spence.

NEW YORK ARCHITECTURAL CLUB:

HALF MENTION: J. Diefenbach.

NEW YORK UNIVERSITY:

MENTION: F. L. Liebmann.

HALF MENTION: J. R. Gangemi, A. W. Hall, I. Ehrlich.

PRINCETON UNIVERSITY:

HALF MENTION: D. Vhay.

THUMB TACK CLUB OF DETROIT:

HALF MENTION: L. Edwards.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: T. Bowman.

UNIVERSITY OF SOUTHERN CALIFORNIA:

MENTION: M. R. Krumm.

YALE UNIVERSITY:

HALF MENTION: S. Edelbaum.

UNAFFILIATED:

INDIANAPOLIS, IND.:

MENTION: R. G. Liebhardt.

Judgment of December 29, 1931

DEPARTMENT OF ARCHITECTURE

CLASS "B" II PROJET

"AN ATELIER FOR A WROUGHT IRON CRAFTSMAN"

A talented craftsman in wrought iron proposes to erect a studio workshop where he may more efficiently handle the large commissions which his high standing have brought him. The studio in fact becomes a small factory with material coming to a receiving yard and storage sheds, going from there into the forge shop where its fabrication takes place, into the finishing room, and thence into the packing and shipping department, and thus out.

At the same time there is an administrative end of the business where draughtsmen will be employed in making the necessary designs and shop drawings, with their files and library at hand. A business office and reception room for visiting architects, etc., and a small museum of choice bits of old and contemporary iron work.

The property is a corner lot 100 feet on the main street and 150 feet deep with an alley at its rear.

Elements required:

A. Reception room and or small museum.

B. Administrative office and information clerk.

C. Draughting room to accommodate eight draughtsmen, with a small library and file room adjacent.

D. Private office for the craftsman himself.

E. Large forge room and machine shop. There should be space for twenty anvils, forges, drills, etc.

F. Finishing room.

G. Packing and shipping room with access to the alley or to the minor street.

H. Sheds for the storage of raw materials.

JURY OF AWARD: W. Pope Barney, William L. Bottomley, Archibald M. Brown, Robbins L. Conn, William Cook, Richard H. Dana, Stepan deKosenko, Frederick G. Frost, John Gates, Philip L. Goodwin, Walter W. Kantack, Ely Jacques Kahn, Francis W. Kervick, William B. G. Kirk, L. Bancel LaFarge, Electus D. Litchfield, Clinton Mackenzie, McDonald Mayer, Joseph H. McGuire, Alexander P. Morgan, Francis A. Nelson, Carl L. Otto, Frank E. Perkins, Geoffrey Platt, Robert Perry Rodgers, Eldredge Snyder, A. C. Soper, Charles H. Talcott, Jr., Harold Tatton, Otto Teegan, Mitchell Wooten, Whitney Warren, George H. Young.

NUMBER OF DRAWINGS SUBMITTED: 387.

AWARDS

ATELIER ADAMS-NELSON:

HALF MENTION: C. J. Smith.

NO AWARD: 6.

AGRIC. & MECHANICAL COLLEGE OF TEXAS:

NO AWARD: 3.

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: T. D. Luckett.

HALF MENTION: W. A. Janssen, H. P. Nelson, R. Scafuri, I. Siegal, C. B. Sommer.

NO AWARD: 5.

BEACON HILL SCHOOL OF DESIGN:

HALF MENTION: K. L. Peterson.

NO AWARD: 1.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: B. Ginsburg, R. M. Law, W. J. McLaughlin, G. D. Smith.

- HALF MENTION: S. C. Bond, H. W. Booker, A. Cassens, L. J. Crook, L. H. Dunbar, N. P. Gross, M. D. Grow, B. Hoffman, M. Hudale, C. R. Johnson, A. E. Oettinger, W. G. Perry, S. S. Richardson, W. Schlenke, L. M. Scott, P. Sparrow, G. D. Williams.
- NO AWARD: 10.
- HORS CONCOURS: F. Flaherty, M. A. John.
- CATHOLIC UNIVERSITY OF AMERICA:
- FIRST MENTION: V. F. Duckett.
- MENTION: C. S. Callender, J. Columbus, A. M. Rinaudot, S. T. Stathes.
- HALF MENTION: C. J. Dorman, F. P. Patterson, C. A. Vecellio, S. Walter.
- NO AWARD: 5.
- CHARCOAL CLUB ATELIER:
- HALF MENTION: E. C. Minor.
- NO AWARD: 4.
- CHICAGO TECHNICAL COLLEGE:
- MENTION: L. D. Berbiers.
- HALF MENTION: R. B. Innes, A. J. Weil.
- NO AWARD: 3.
- HORS CONCOURS: L. T. Alexander.
- CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:
- MENTION: G. F. Doleys.
- HALF MENTION: L. H. Archer, A. H. Berr, Jr., S. Diamond, J. S. Freson, W. J. Gabriel.
- NO AWARD: 2.
- COLUMBIA UNIVERSITY:
- MENTION: A. Campanaro, M. Carrera, F. Delport, L. L. George, G. Long, E. A. Neale, T. N. Ng, J. Raymond, J. W. Stedman, E. E. Stehle.
- HALF MENTION: J. S. Atkins, H. M. Cohn, A. H. Fay, F. S. Gina, E. Gupka, F. Harsen, K. E. Laubshire, O. I. Lay, N. Perera, J. R. von Sternberg, F. Wheeler.
- COLUMBIA UNIVERSITY, EXTENSION ATELIER:
- MENTION: J. Abbenante, P. Birnbaum, L. Bifano, W. H. MacMurray, J. B. Prussiano, M. L. Scheingarten.
- HALF MENTION: G. T. Byrne, E. M. Johnson, D. J. Mangieri, T. R. S. Miller, L. E. Parrish, S. Schuman.
- HORS CONCOURS: F. A. Ketcher.
- ATELIER DENVER:
- HALF MENTION: A. Hoyer.
- NO AWARD: 3.
- ATELIER ESCHWEILER:
- MENTION: L. C. Anderson.
- NO AWARD: 3.
- GEORGE WASHINGTON UNIVERSITY:
- FIRST MENTION: J. B. Himmelheber.
- NO AWARD: 4.
- GEORGIA SCHOOL OF TECHNOLOGY:
- MENTION: J. A. Stenhouse.
- HALF MENTION: I. Jimenez, H. A. Stubbins.
- ATELIER GOODMAN:
- FIRST MENTION: H. Licht.
- MENTION: S. Greneman.
- HALF MENTION: A. L. Bernstein.
- NO AWARD: 1.
- ATELIER HIRONS:
- MENTION: J. J. Kovacevics.
- HALF MENTION: F. A. Geibelt, F. T. Crenshaw, E. H. Schillinger.
- JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
- HALF MENTION: W. Campbell, U. G. Schwerzler.
- NO AWARD: 3.
- ATELIER LICHT:
- HALF MENTION: H. Schmitz.
- ATELIER LOS ANGELES:
- HALF MENTION: A. V. Chaix, A. E. Mann.
- NO AWARD: 1.
- HORS CONCOURS: W. Moore, Jr., G. L. Leung.
- MARYLAND INSTITUTE ATELIER:
- NO AWARD: 1.
- MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
- MENTION: L. A. Morrison, M. E. Wheeler.
- HALF MENTION: F. C. Gans, A. L. Grout, J. J. Harman, F. R. Jackson, I. Nigrosh, G. E. Powers, N. Smith, J. M. Thompson, W. E. Toon.
- NO AWARD: 3.
- ATELIER NEWARK:
- HALF MENTION: A. A. Campedello.
- NO AWARD: 1.
- NEW YORK ARCHITECTURAL CLUB:
- MENTION: H. Brinkerhoff, T. B. Voyvodick, H. Eulenstein.
- HALF MENTION: W. N. Bader, J. Diefenbach.
- NO AWARD: 1.
- HORS CONCOURS: P. E. McDade.
- NEW YORK UNIVERSITY:
- FIRST MENTION: A. W. Hall.
- MENTION: I. Ehrlich, H. Steiglitz, S. Lichtenstein, F. L. Liebmann.
- HALF MENTION: J. Kaprow, C. H. Abbe, C. W. Lea, Jr., H. Shimansky.
- NO AWARD: 7.
- HORS CONCOURS: D. Benjamin, J. R. Gangemi, R. S. Hertzberg, R. Lovelock, N. J. Ruzza, I. D. Tabachnick, G. A. Inglis.
- OHIO STATE UNIVERSITY:
- HALF MENTION: R. Shuttleworth.
- OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
- HALF MENTION: C. Dunham, A. C. Jenkins, W. C. Kruger, W. M. Robinson, M. Swatek, D. W. Thompson.
- NO AWARD: 1.
- PASADENA ARCHITECTURAL CLUB:
- NO AWARD: 1.
- PRINCETON UNIVERSITY:
- MENTION: E. B. Cromwell, C. M. Friz, Jr.
- HALF MENTION: D. B. Crane, C. E. Lane.
- HORS CONCOURS: W. B. Hornblower, D. Vhay.
- PROVIDENCE ARCHITECTURAL CLUB:
- MENTION: L. D. Richardson.
- NO AWARD: 2.
- ATELIER RECTAGON:
- NO AWARD: 4.
- SAN FRANCISCO ARCHITECTURAL CLUB:
- HALF MENTION: E. P. DeMartini, H. Johnson, A. Mihaly, N. B. O'Connor.
- NO AWARD: 1.
- "T" SQUARE CLUB OF PHILADELPHIA:
- HALF MENTION: J. T. Varello.
- NO AWARD: 6.
- THUMB TACK CLUB OF DETROIT:
- NO AWARD: 2.
- UNIVERSITY OF ILLINOIS:
- FIRST MENTION: V. Ulfeldt.
- MENTION: C. M. Buck, C. R. Barber, B. H. Balaban, B. X. Forester, T. J. Glaza, W. Goldberg, M. Gabby, W. D. Marshall, E. M. Pollak, W. A. Walther, M. E. Glicker.
- HALF MENTION: J. L. Allen, J. E. Branch, W. Connell, H. V. Chescoe, J. W. Davis, T. E. Eden, J. J. Hall, K. S. Hauter, H. S. Kruse, J. F.

Kausal, W. H. Kapple, W. F. Lockwood, L. R. Oman, H. M. Parkhurst, F. A. Palumbo, C. G. Rummel, R. Schwab, H. P. Tideman, A. M. Ulvestad, H. West.

NO AWARD: 6.

HORS CONCOURS: W. R. Auble, C. R. Bender, E. R. Benedict, V. S. Etler, W. M. Horowitz, J. S. Reisner, J. A. Wares.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

MENTION: G. W. Aderhold, I. H. Blackman, M. D. Brod, B. G. Cox, F. E. Dean, W. D. Miller, H. R. Poeter, J. W. Rogers, B. W. Sewell, H. E. Steinberg, T. H. Yardley.

HALF MENTION: D. K. Beecher, J. T. Bell, T. Bowman, J. J. Boyce, V. Boyd, F. B. Dougherty, J. D. Foley, J. R. Holbrook, A. S. Joseph, C. R. Long, S. Ratensky, E. B. Redman, G. G. Schneider, L. P. Smith, G. Stafford, J. B. Townsend, W. M. Yeager.

NO AWARD: 8.

HORS CONCOURS: D. D. Michel.

UNIVERSITY OF SOUTHERN CALIFORNIA:

MENTION: F. V. Baxter, M. R. Krumm, W. R. Smith, W. S. Thompson, A. F. Williams.

HALF MENTION: D. DiNoto, T. Furuya, T. Gulbrand, W. G. Hyberg, E. L. McCoy, A. W. Randall, P. C. Shattuck, R. S. Soriano.

NO AWARD: 4.

HORS CONCOURS: J. F. Collins, B. F. Fremer, M. D. Gril, G. E. McManus, R. E. Peterson, A. L. Pistor.

UNIVERSITY OF TEXAS:

HALF MENTION: C. Maiwald, J. P. Perras.

YALE UNIVERSITY:

MENTION: M. I. Aitken, H. P. Conaway, S. Edelbaum, S. G. Freake, E. D. Martin, M. C. Robb.

HALF MENTION: J. F. Cline, W. B. Fyfe, J. L. King, J. M. Luft, A. J. Nisita, C. H. Oliver, L. A. Williams.

NO AWARD: 2.

HORS CONCOURS: R. K. Chisholm, M. Moore, B. S. Tilney, R. Wheeler.

UNAFFILIATED:

CHICAGO, ILL.:

FIRST MENTION: J. W. Bagnuolo.

HALF MENTION: C. D. Nehring.

NO AWARD: 1.

DAYTON, OHIO:

HORS CONCOURS: S. O. Claggett.

INDIANAPOLIS, IND.:

HALF MENTION: R. G. Leibhardt.

NO AWARD: 1.

MONROE, N. Y.:

NO AWARD: 1.

MONROE, WIS.:

MENTION: A. F. Wagner.

NASHVILLE, TENN.:

NO AWARD: 1.

NEW YORK, N. Y.:

MENTION: P. J. Avitabile, G. M. Frei.

HALF MENTION: M. C. Sisk, V. W. Johnson.

NO AWARD: 3.

RICHMOND, VA.:

NO AWARD: 1.

TAUNTON, MASS.:

NO AWARD: 1.

CLASS "A" II ESQUISSE-ESQUISSE

"A CREMATORY"

Upon arrival at a crematory, the funeral cortege is usually conducted to the chapel where the funeral service is held. After the service the coffin is taken to the crematory chamber where it is slowly rolled into the retort. The law requires that cremation shall take place on the day of arrival and as the time taken for incineration is about two hours, it is necessary to have several retorts. After the cremation the ashes of the deceased are placed in an urn. The urn may then be temporarily or permanently placed in a niche of the columbarium.

The requirements are:

A. A chapel with seating capacity of one hundred, with its robing room.

B. A cremation chamber, which shall contain five retorts with a bronze door to each. Each retort will require a space of seven feet by eight feet with a working space in the rear of about twelve feet deep. One smokestack will be sufficient for the five retorts.

C. A columbarium which may be a room or open court with arcades, to contain a great number of niches about 16 inches by 20 inches for the smaller urns. Larger niches shall be provided for more monumental urns.

D. In addition to the above requirements, there shall be the following minor elements: An office, guard rooms, salesrooms for urns, waiting rooms and toilets, etc.

The site, which is on a small hillside, shall not exceed 200 feet in either dimension.

JURY OF AWARD: Archibald M. Brown, Robbins L. Conn, Richard H. Dana, Frederick G. Frost, Philip L. Goodwin, Ely Jacques Kahn, Francis A. Nelson, Seth Talcott, Harold Tatton, George H. Young, Whitney Warren.

NUMBER OF DRAWINGS SUBMITTED: 168.

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: D. G. Braun.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: M. Morris.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: J. E. McDonald.

HALF MENTION: J. L. R. Grand.

COLUMBIA UNIVERSITY:

HALF MENTION: R. K. DuMoulin.

ATELIER LICHT:

MENTION: A. N. Lee.

NEW YORK ARCHITECTURAL CLUB:

MENTION: J. W. Knobel.

NEW YORK UNIVERSITY:

HALF MENTION: F. A. Vogel.

PRINCETON UNIVERSITY:

HALF MENTION: L. W. Smith.

UNIVERSITY OF ILLINOIS:

MENTION: W. H. Scheick.

UNIVERSITY OF PENNSYLVANIA:

MENTION: J. M. Blew, J. S. Detlie.

HALF MENTION: T. C. VanAntwerp.

YALE UNIVERSITY:

HALF MENTION: C. F. Hegner.

Judgment of January 5, 1932
DEPARTMENT OF ARCHITECTURE
EMERSON PRIZE

"A MEMORIAL TO THOMAS ALVA EDISON"

In commemoration of the late Thomas Alva Edison, a building is being erected for the public exhibition of his complete electrical inventions. In the great exhibition hall, a memorial shall be designed, dignified in character, to form a permanent part of the wall treatment centered on a long side of the room.

The space allotted shall not exceed 25 feet in width and 40 feet in height, with a projection or recession not greater than 10 feet in either direction from the finished wall line.

JURY OF AWARD: Gaetano Cecere, Henry Ives Cobb, Andrew F. Euston, Joseph H. Freedlander, I. Drought Harris, Lansing C. Holden, John Mead Howells, William O'D. Iselin, Ely Jacques Kahn, Ernest W. Keyser, William F. Lamb, Electus D. Litchfield, Georg J. Lober, Edward McCartan, H. Oothout Milliken, John C. B. Moore, Alexander P. Morgan, Benjamin W. Morris, Donald S. Nelson, Geoffrey Platt, Alfred E. Poor, A. L. Powell, Robert Perry Rodgers, Peter Schladermundt, Eldredge Snyder, Clarence S. Stein, R. Doulton Stott, Seth Talcott, Ralph T. Walker, Lawrence Grant White.

NUMBER OF DRAWINGS SUBMITTED: 304.

AWARDS

ATELIER ADAMS-NELSON:

FIRST MEDAL: G. D. Recher.

MENTION: T. J. Mulig.

HALF MENTION: E. F. Wallden.

NO AWARD: 4.

HORS CONCOURS: A. W. Charvat, B. L. Smith, E. A. Young.

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: D. G. Braun, J. Palma.

NO AWARD: 8.

HORS CONCOURS: H. A. Sevenhouse.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: D. S. Defenbacher, L. Shulman, J. F. Smith.

HALF MENTION: V. Battista, M. S. Holdstein, E. Levinson, W. N. Manning, D. K. Ritchey, M. L. Wolfson.

NO AWARD: 10.

HORS CONCOURS: H. W. Braun, J. A. Desmone, H. A. Jandl, C. J. Kissling, N. S. Kohn, E. A. Lundberg, J. A. Mitchell, C. J. Pepine, E. K. Schade.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: M. J. Sheehan.

HALF MENTION: R. E. Collins.

NO AWARD: 3.

CHARCOAL CLUB ATELIER:

NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

MENTION: A. Simon.

HALF MENTION: O. A. Spieth.

NO AWARD: 6.

COLUMBIA UNIVERSITY:

MENTION: G. Coddington, E. Fischer, V. Furno, L. B. McCagg.

HALF MENTION: H. E. Bahr, D. J. Best, A. N. Boell, G. D. Brown, C. M. Hepburn, R. G. Jahelka, N. R. Lindheim, H. Roche, J. Sasso, G.

J. Steinacher, A. R. Stockman, E. Whiting.

NO AWARD: 15.

HORS CONCOURS: R. K. DuMoulin, E. M. Soniat.
COLUMBIA UNIVERSITY EXTENSION ATELIER:

NO AWARD: 2.

ATELIER DENVER:

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

MENTION: D. W. Hutchison.

NO AWARD: 5.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: H. W. Phillips.

ATELIER GOODMAN:

NO AWARD: 1.

HARVARD UNIVERSITY:

MENTION: M. J. Ciampi, G. F. R. Heap.

HALF MENTION: B. C. Moise, Jr.

ATELIER HIRONS:

HALF MENTION: F. Ferrucci

NO AWARD: 6.

IOWA STATE COLLEGE:

NO AWARD: 1.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 1.

ATELIER LICHT:

HALF MENTION: D. G. Browne.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

MENTION: N. Juran, G. Sherwood.

HALF MENTION: A. Riskin.

NO AWARD: 2.

HORS CONCOURS: P. E. Keene.

NEW YORK ARCHITECTURAL CLUB:

MENTION: A. Waldorf.

HALF MENTION: S. M. Sproule.

NO AWARD: 1.

NEW YORK UNIVERSITY:

MENTION: S. Heller.

HALF MENTION: T. P. Scott, R. D. MacKinnon,
I. M. Gratz, S. Pilafian, F. A. Vogel, E. Weisfeld

NO AWARD: 10.

HORS CONCOURS: M. D. Sornik, G. T. Hirsch.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

HALF MENTION: G. L. Bilyeu, F. Hyatt, R. T. Lovelady, L. M. Shadinger, J. K. Wright.

PRINCETON UNIVERSITY:

SECOND MEDAL: D. Dodge.

MENTION: F. G. Frost, Jr., L. W. Smith, J. E. Trudeau, A. O. Willauer.

HALF MENTION: O. Mankki.

NO AWARD: 2.

HORS CONCOURS: J. E. Blanton, G. M. Payne, Jr.

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: K. R. Schwarz.

MENTION: F. W. Salogga.

HALF MENTION: R. J. Biondi, T. Christenson, O. J. Ogg, J. E. Sweet.

NO AWARD: 20.

HORS CONCOURS: F. T. Hyland, E. Strougal, L. W. Crawford, S. E. Whalley.

UNIVERSITY OF PENNSYLVANIA:

MENTION: I. Glass, A. W. Mickel, P. E. Ragan.

HALF MENTION: R. E. Allen, J. W. Blew, A. Colish, J. S. Detlie, R. B. Fernbach, B. J. Grad, E. M. Hopkins, M. Sherman, G. J. Siddons, R. B. Wyatt, J. D. Young.

NO AWARD: 27.

HORS CONCOURS: J. L. Bates, A. Dickinson, R. J. Hofer, B. C. Mullikin, B. Price.

UNIVERSITY OF SOUTHERN CALIFORNIA:
 FIRST MEDAL, EMERSON PRIZE: B. R. Leven.
 FIRST MEDAL: A. C. Metcalf.
 SECOND MEDAL: L. Gentry.
 MENTION: A. W. Dahlstrom, E. S. Okubo, L. C. Roth, E. Wilensky, J. L. Rex.
 HALF MENTION: J. Danforth, A. R. Nozaki, K. F. Erickson.
 NO AWARD: 3.
 HORS CONCOURS: E. Carfagno.
 UNIVERSITY OF VIRGINIA:
 NO AWARD: 2.
 YALE UNIVERSITY:
 MENTION: C. F. Hegner, F. S. Massari.
 HALF MENTION: H. G. Hunt, J. M. Luft, J. Whitford, Jr.
 NO AWARD: 16.
 HORS CONCOURS: G. Ohl, Jr., W. Turnbull, 2nd, R. A. Ward, R. Ayers, G. T. Licht, R. E. Nelson, D. E. Wright.
 UNAFFILIATED:
 AKRON, OHIO:
 NO AWARD: 1.
 ALBANY, N. Y.:
 HALF MENTION: J. J. Fish.
 NO AWARD: 1.
 NEW HAVEN, CONN.:
 NO AWARD: 1.
 NEW YORK, N. Y.:
 HALF MENTION: H. A. Gnerre, F. E. Kotzian, R. Mitre.
 NO AWARD: 7.
 HORS CONCOURS: I. D. Fannin, H. N. Romney.
 PHILADELPHIA, PA.:
 HALF MENTION: R. O. Evans.
 NO AWARD: 1.
 SIOUX CITY, IOWA:
 NO AWARD: 1.

Judgment of January 5, 1932

DEPARTMENT OF MURAL PAINTING
 PROGRAM III

"A DECORATION FOR A REREDOS"

An Oak Reredos and Altar in a church of moderate size is to be decorated and enriched by certain panels set into the spaces marked in the diagram as "Solid Panel" and, at the option of the designer, there may be certain other color enrichments on the architectural detail of this reredos.

The oak may be assumed to be of any tone to which the natural wood is susceptible of being brought by staining.

JURY OF AWARD: E. Raymond Bossange, J. Monroe Hewlett, Hildreth Meiere, O. H. Murray, Ernest Peixotto, Austen Purves, Jr., Frank Schwarz, Whitney Warren.

NUMBER OF DRAWINGS SUBMITTED: 21.

AWARDS

BEAUX-ARTS ATELIER:
 SECOND MEDAL: M. Kroll, V. Snedeker.
 FIRST MENTION: G. M. Flanagan, A. O. Todd, A. M. Thorley.
 MENTION: E. Barney, D. Curtis, L. Orme, L. Cameron, B. P. Heller.
 CORNELL UNIVERSITY:
 MENTION: S. A. Abbott.

LEONARDO DA VINCI ART SCHOOL:
 MENTION: A. D'Attilio, A. Scarfi.
 PORTLAND SCHOOL OF FINE ARTS:
 FIRST MENTION: T. Thorne.
 NO AWARD: 1.
 UNIVERSITY OF NEBRASKA:
 NO AWARD: 2.
 UNIVERSITY OF PENNSYLVANIA:
 SECOND MEDAL: A. S. Barker.
 YALE UNIVERSITY:
 MENTION: A. Amato, C. V. Petersen, F. W. Sterner.

Judgment of January 5, 1932

DEPARTMENT OF SCULPTURE
 PROGRAM IV

"A MEMORIAL GIRALDA"

A single figure of gilded bronze 12 feet in height is to be placed as a memorial to Aviators killed in the Great War, upon a pedestal 49 feet high, as a central feature of a group of hangars on one of the large Government Aviation Fields. The pedestal is of granite and will bear an appropriate inscription. The figure will be mounted upon a ball so arranged with ball bearings as to turn readily as a weather vane. In order to insure the proper operation of this feature, the figure in profile must be so designed as to present a greater surface to the wind on one side of the axis of the pedestal than on the other.

JURY OF AWARD: George T. Brewster, Gaetano Cecere, Robert G. Eberhard, J. Monroe Hewlett, Ernest W. Keyser, Georg J. Lober, Edward McCartan, Charles G. Peters, Whitney Warren.

NUMBER OF SKETCHES SUBMITTED: 29.

AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:
 FIRST MENTION: J. Cappolino, O. G. Dallmann, G. Kohn.
 MENTION: W. Yoffe, E. L. Amundson, F. DeLorenzo, G. J. Sklar, B. Neri, J. D. Stott.
 NO AWARD: 6.
 CARNEGIE INSTITUTE OF TECHNOLOGY:
 FIRST MENTION: W. L. McDermott.
 MENTION: R. Barger.
 NO AWARD: 4.
 COOPER UNION:
 NO AWARD: 1.
 NATIONAL ACADEMY OF DESIGN:
 NO AWARD: 1.
 PENNSYLVANIA ACADEMY OF FINE ARTS:
 NO AWARD: 1.
 YALE UNIVERSITY:
 FIRST MENTION: S. Milici, F. C. Thomsen, J. A. Batty.
 MENTION: T. A. Beck, R. F. P. Amendola, P. F. Nelson, F. Bourns.
 NO AWARD: 4.

ARCHITECTURAL ORNAMENT

"ROMANESQUE STYLE"

AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:
 FIRST MENTION: M. Monteleone, G. Rosalie, F. DiBugno, T. Famiglietti.
 MENTION: J. A. Campo, A. Buoni, J. Tonacca, A. Arata.

FIRST PRELIMINARY EXERCISE *for the 25TH PARIS PRIZE*

OF THE

SOCIETY OF BEAUX-ARTS ARCHITECTS

Judgment of January 19th, 1932

PROGRAM

"A MEMORIAL TO THOMAS A. EDISON"

In a heavily wooded tract of land, embracing not less than twenty-five acres on the slope of the Orange Mountains, it is proposed to erect a Memorial to the late Thomas A. Edison. The land is generally densely covered with pine and hemlock trees. The spot selected for the memorial is a cleared plateau approximately 200 feet in its maximum dimension, from which glimpses may be had of the distant city of New York, and beyond which the mountain rises steeply. Water is available from reservoirs higher up on the mountain and electricity will be brought to the site.

The memorial should be an object of beauty by day and by night, and seats shall be provided so that an audience, limited by ticket, may enjoy a program of distinguished music brought to the spot by radio. If the competitor desires a screen may be provided for movies or television. It is not expected to provide shelter for the audience, as the performances will be confined to clear nights in the summer.

The funds available for the memorial are not limited except by the sentiment which would indicate a simplicity and reserve expressive of the character of Mr. Edison.

Any structure or mass of masonry forming what may be termed "the monument" will be limited to a maximum width of 40 feet, not including steps, terraces, seats or other accessories.

JURY OF AWARD: Chester H. Aldrich, Archibald M. Brown, Charles Butler, Otto R. Eggers, Edward S. Hewitt, Lansing C. Holden, H. Oothout Milliken, R. Doulton Stott, Whitney Warren.

NUMBER OF DRAWINGS SUBMITTED: 580

AWARDS

MENTION AND SELECTED

FOR THE SECOND PRELIMINARY EXERCISE:

T. J. Mulig, Atelier Adams-Nelson
 J. G. Armstrong, Cornell University
 D. A. MacCornack, Massachusetts Institute of Technology
 M. Lyndon, Thumb Tack Club of Detroit
 S. W. Nelson, University of Southern California
 H. L. Kamphoefner, First Alternate, Sioux City, Iowa
 G. Nelson, Second Alternate, Catholic University of America

OTHER AWARDS

ATELIER ADAMS-NELSON:

HALF MENTION: J. McPherson.

ALABAMA POLYTECHNIC INSTITUTE:

HALF MENTION: V. O. Callahan.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: D. S. Defenbacher.

HALF MENTION: L. Shulman.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: E. Weihe.

HALF MENTION: V. F. Duckett.

COLUMBIA UNIVERSITY:

MENTION: V. Furno, H. E. Bahr.

HALF MENTION: E. M. Soniat, E. C. Fischer, G. D.

Brown, Jr., F. X. Gina, J. Sasso.

GEORGE WASHINGTON UNIVERSITY:

MENTION: R. Clarvoe, C. H. Jumper.

IOWA STATE COLLEGE:

MENTION: P. M. Heffernan.

ATELIER LIGHT:

MENTION: J. Stenken.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

MENTION: J. W. Mihnos.

HALF MENTION: W. P. Donalson, G. H. Sherwood,
 F. M. Moss.

NEW YORK UNIVERSITY:

MENTION: E. Weisfeld.

HALF MENTION: T. P. Scott.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

MENTION: K. J. Heidrich.

PRINCETON UNIVERSITY:

MENTION: R. Ulmer.

STATE COLLEGE OF WASHINGTON:

HALF MENTION: M. P. Williams.

UNIVERSITY OF ILLINOIS:

HALF MENTION: T. Christenson, R. O. Deeter,
 K. R. Schwarz.

UNIVERSITY OF MINNESOTA:

HALF MENTION: H. S. Daley.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: B. Price, J. C. Moore, P. D. Morrill.

WASHINGTON UNIVERSITY:

MENTION: J. Gorman.

HALF MENTION: E. S. Machacek.

YALE UNIVERSITY:

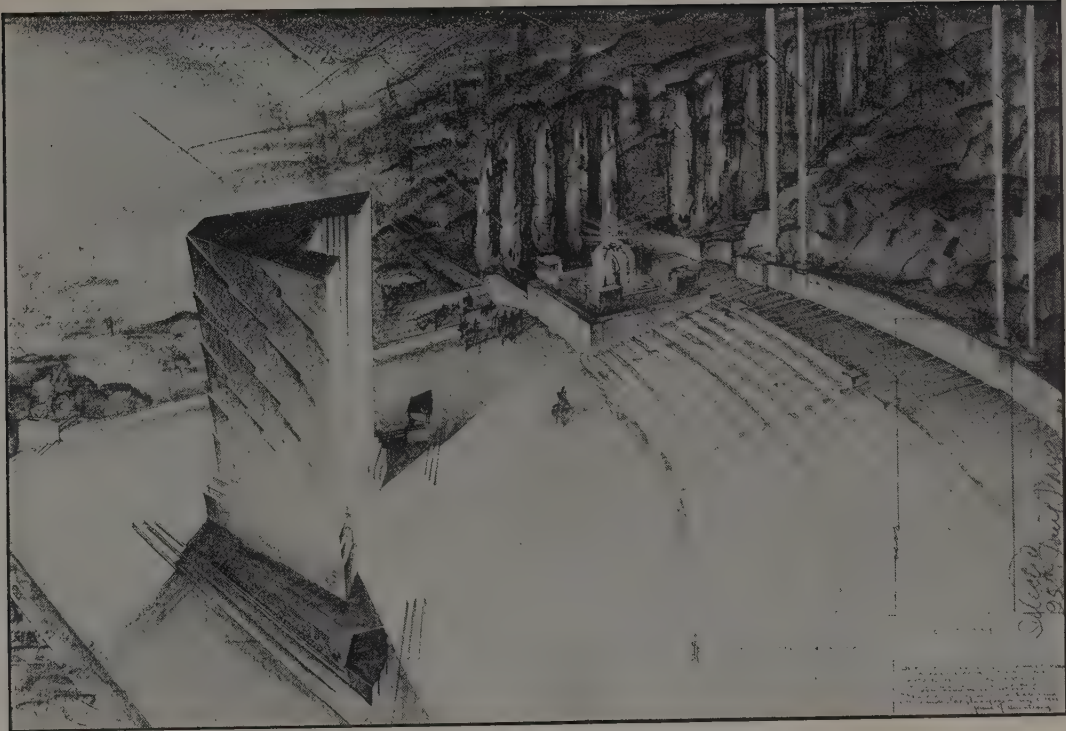
MENTION: R. Ayers.

HALF MENTION: T. W. Dominick, E. V. Johnson,
 R. E. Nelson, C. R. Moberg, G. Licht.

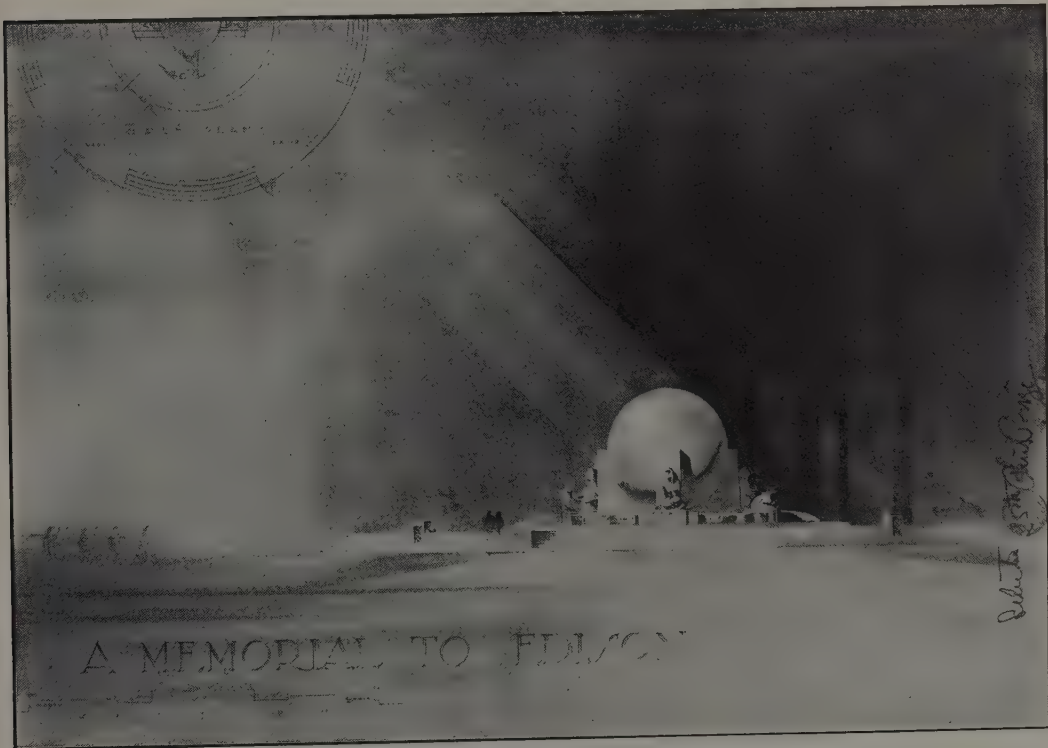
UNAFFILIATED:

NEW YORK, N. Y.:

HALF MENTION: V. W. Johnson.



Selected, Mention—J. G. Armstrong, Cornell University



Selected, Mention—D. A. MacCormack, Massachusetts Institute of Technology
25TH PARIS PRIZE, FIRST PRELIMINARY EXERCISE—"A MEMORIAL TO THOMAS A. EDISON"



Selected, Mention—S. W. Nelson, University of Southern California

25TH PARIS PRIZE. FIRST PRELIMINARY EXERCISE

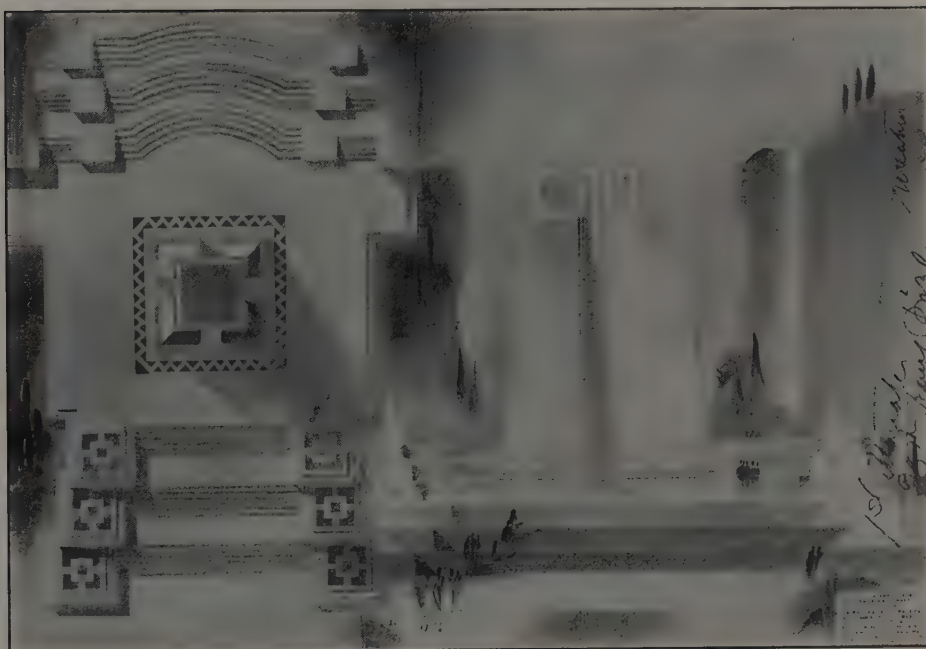


Selected, Mention—M. Lyndon, Thumb Tack Club of Detroit

"A MEMORIAL TO THOMAS A. EDISON"

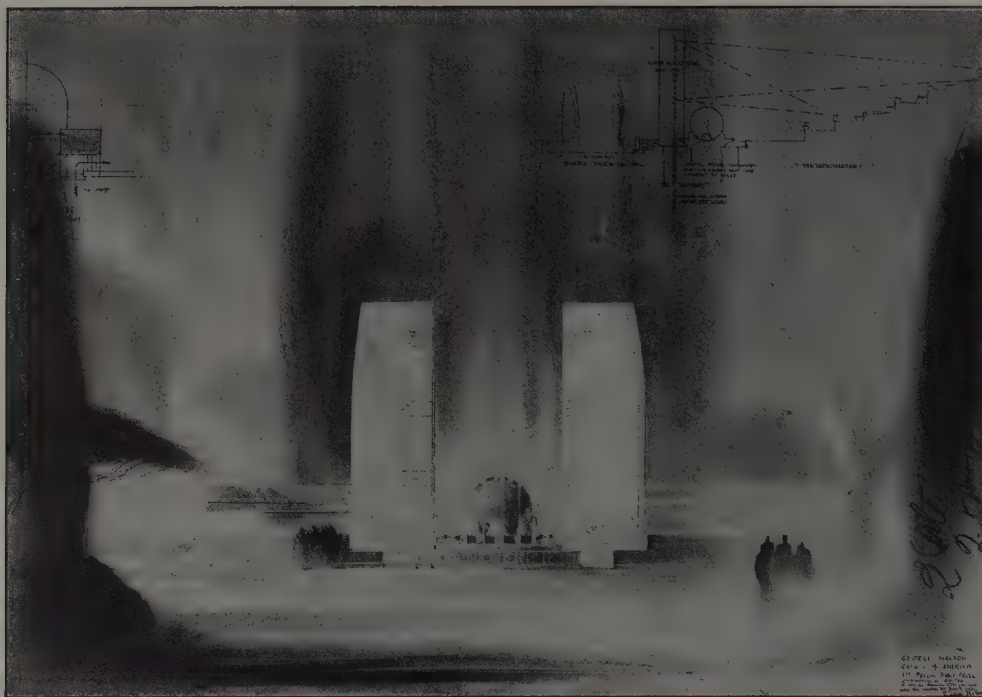


Selected, Mention—T. J. Mulig, Atelier Adams-Nelson



Mention, First Alternate—H. L. Kamphoefner, Sioux City, Iowa

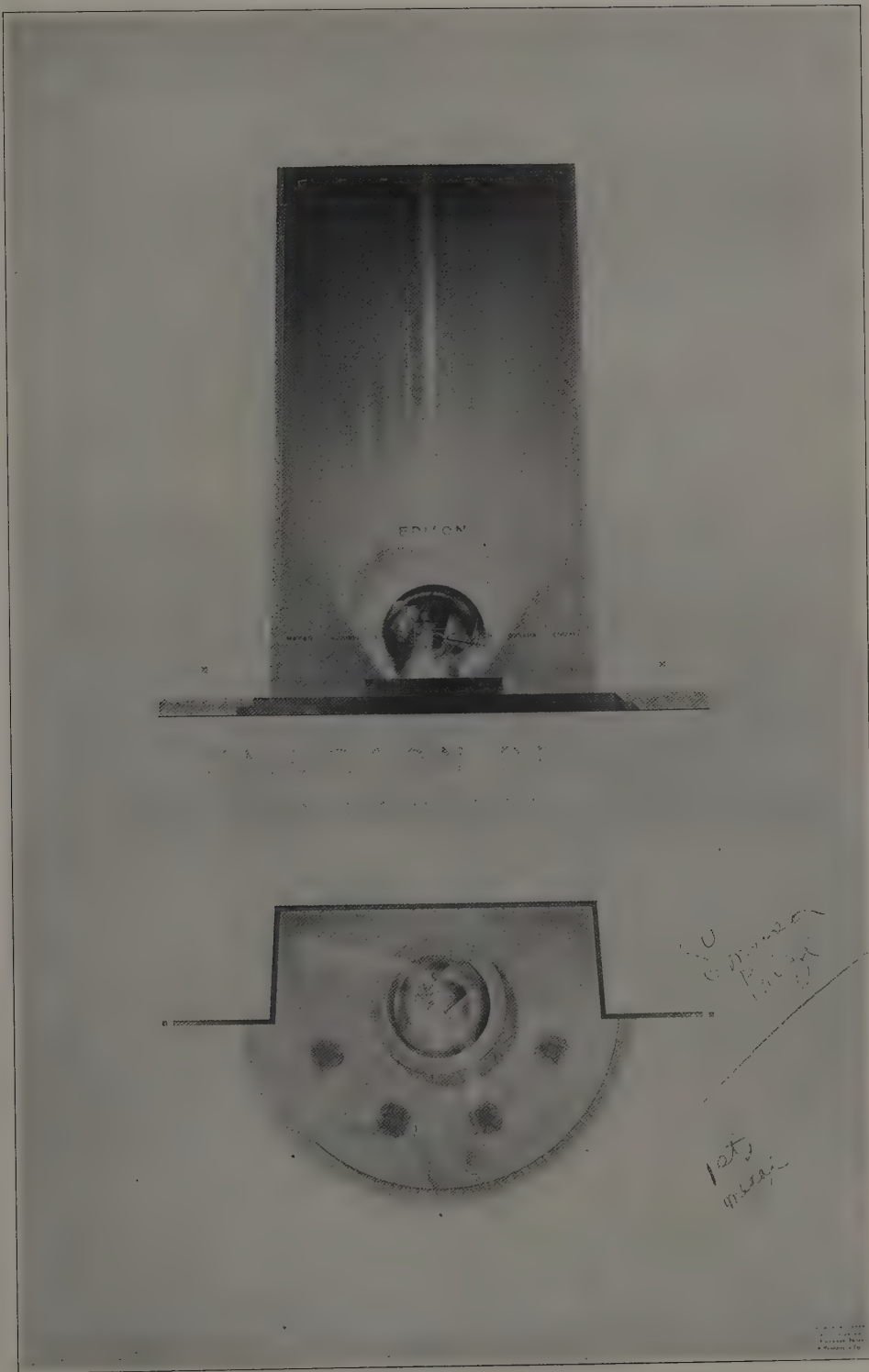
25TH PARIS PRIZE, FIRST PRELIMINARY EXERCISE—"A MEMORIAL TO THOMAS A. EDISON"



Mention, Second Alternate—G. Nelson, Catholic University of America
25TH PARIS PRIZE, FIRST PRELIMINARY EXERCISE—"A MEMORIAL TO THOMAS A. EDISON"



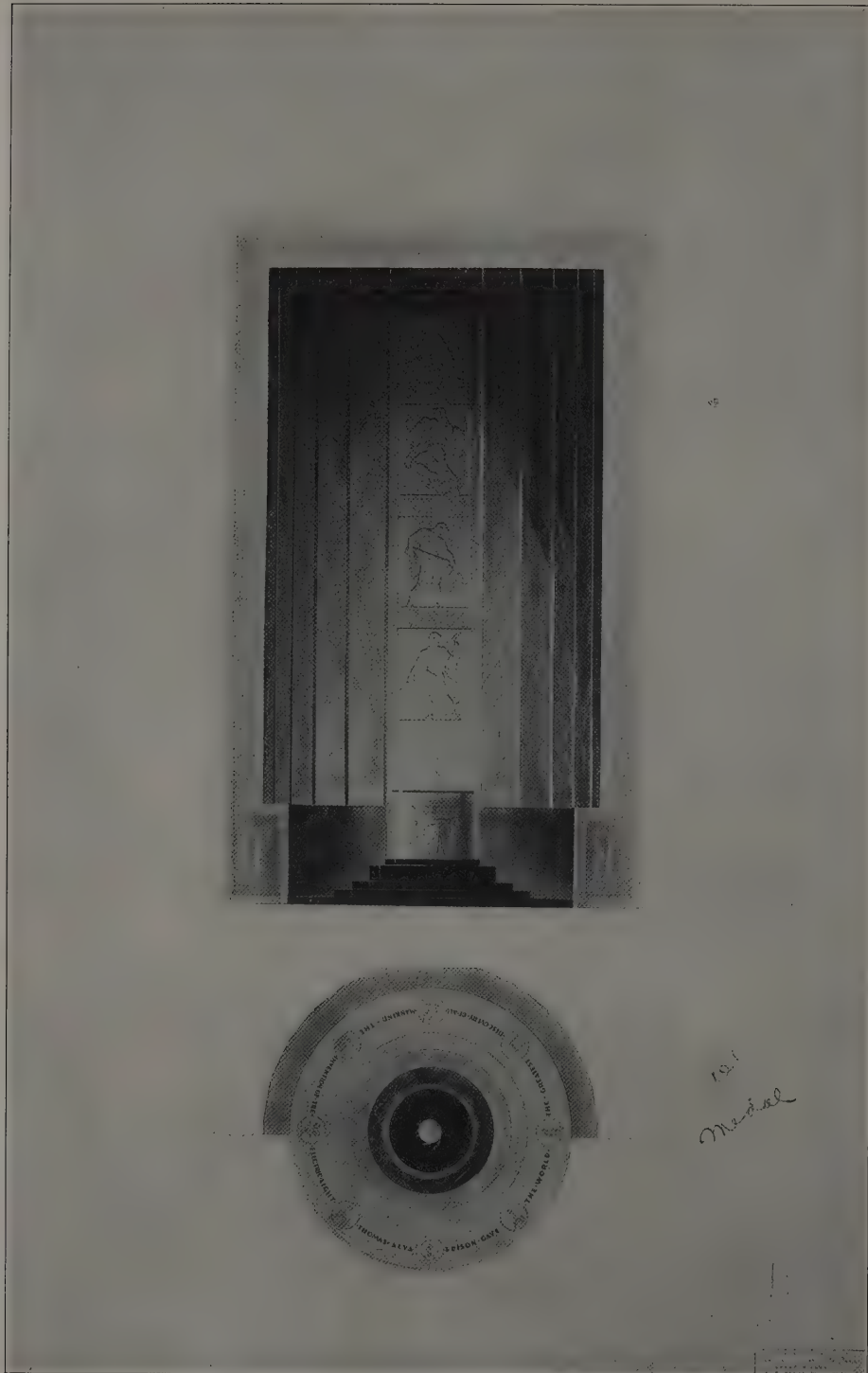
First Mention—F. DiBugno, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"ROMANESQUE STYLE"



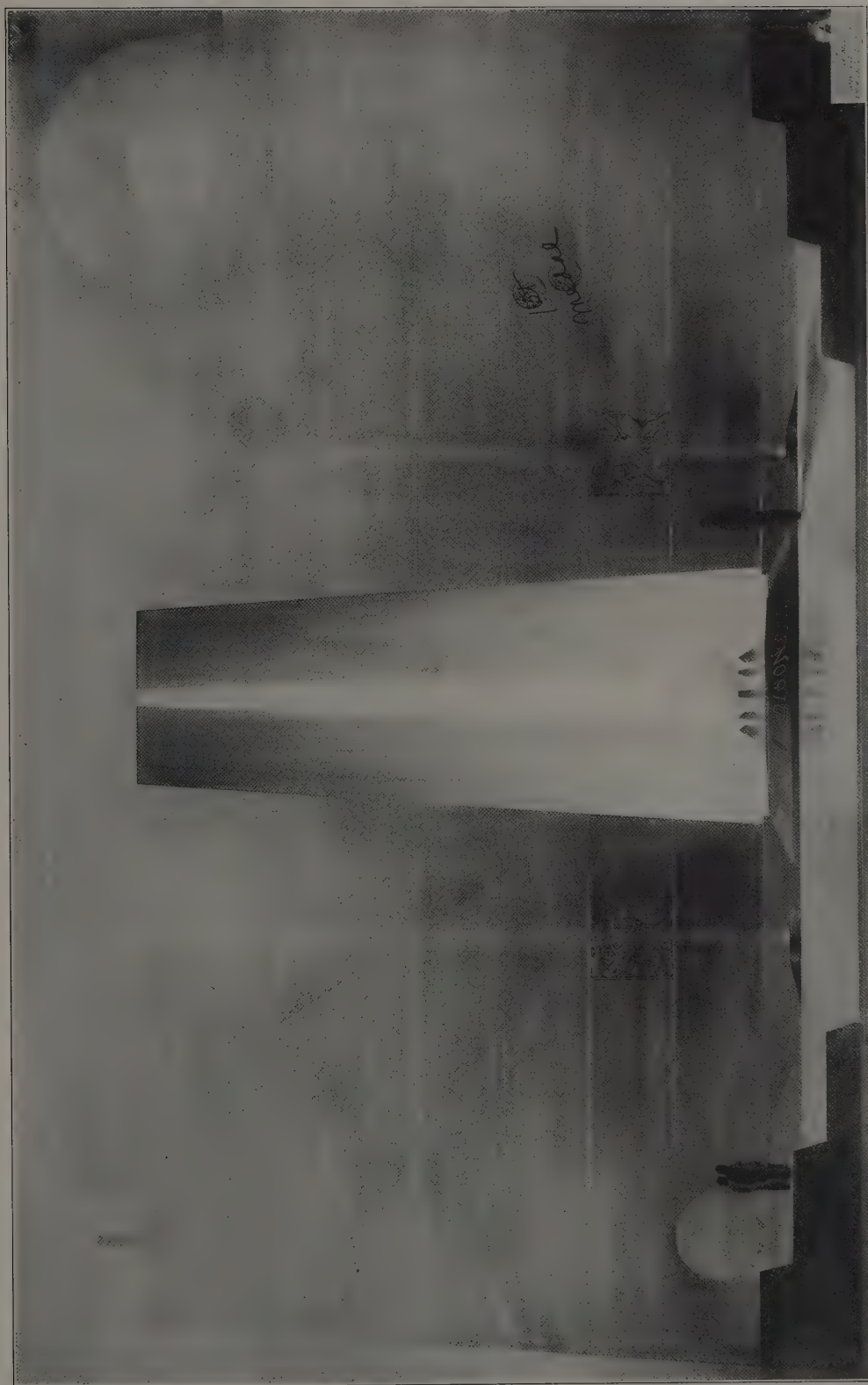
EMERSON PRIZE

First Medal—B. R. Leven, University of Southern California

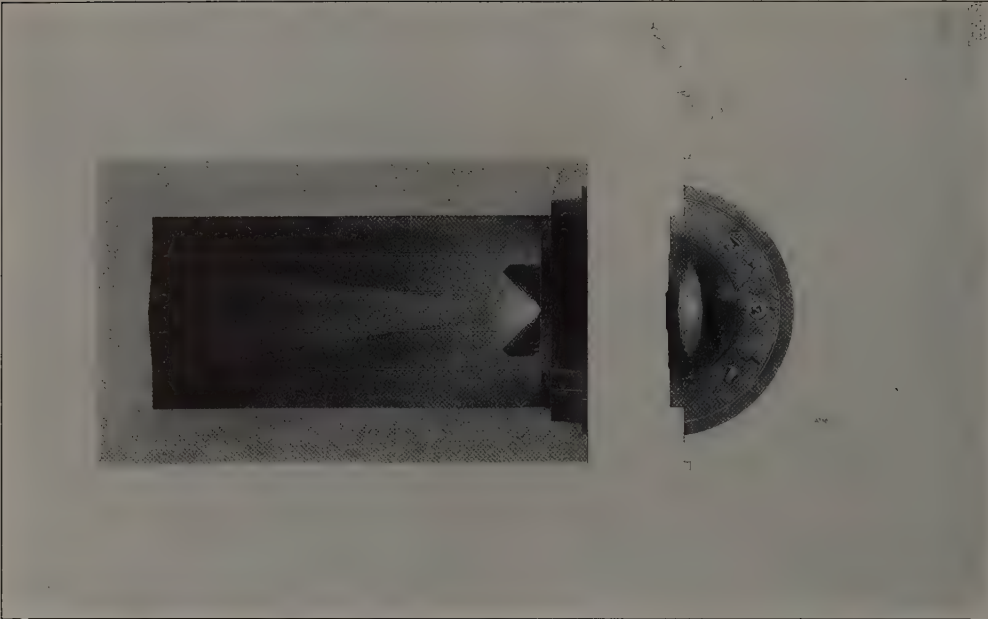
EMERSON PRIZE COMPETITION—"A MEMORIAL TO THOMAS ALVA EDISON"



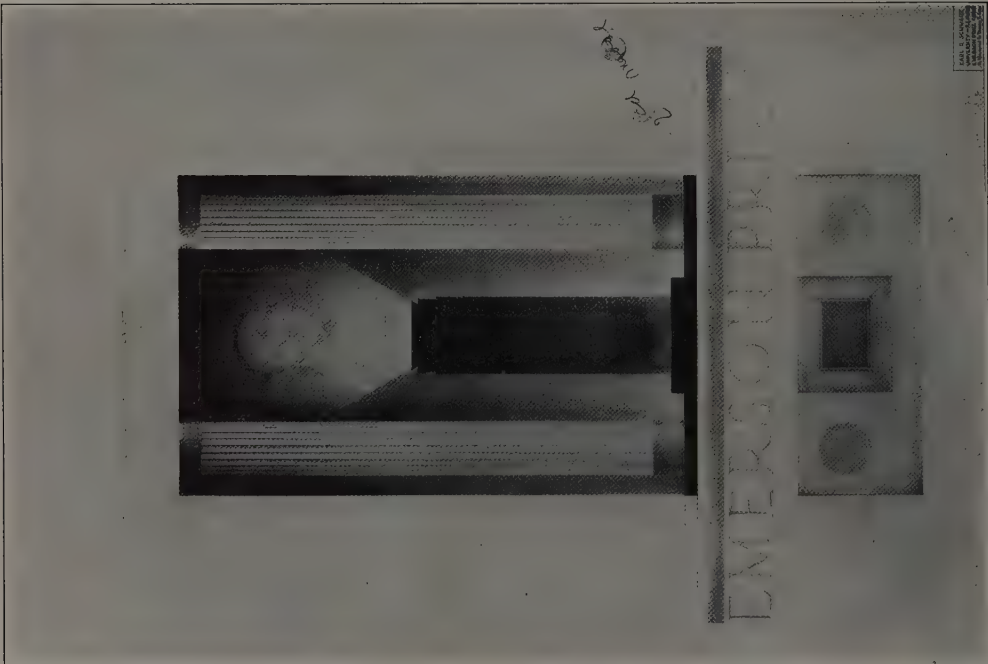
First Medal—A. C. Metcalf, University of Southern California
 EMERSON PRIZE COMPETITION—"A MEMORIAL TO THOMAS ALVA EDISON"



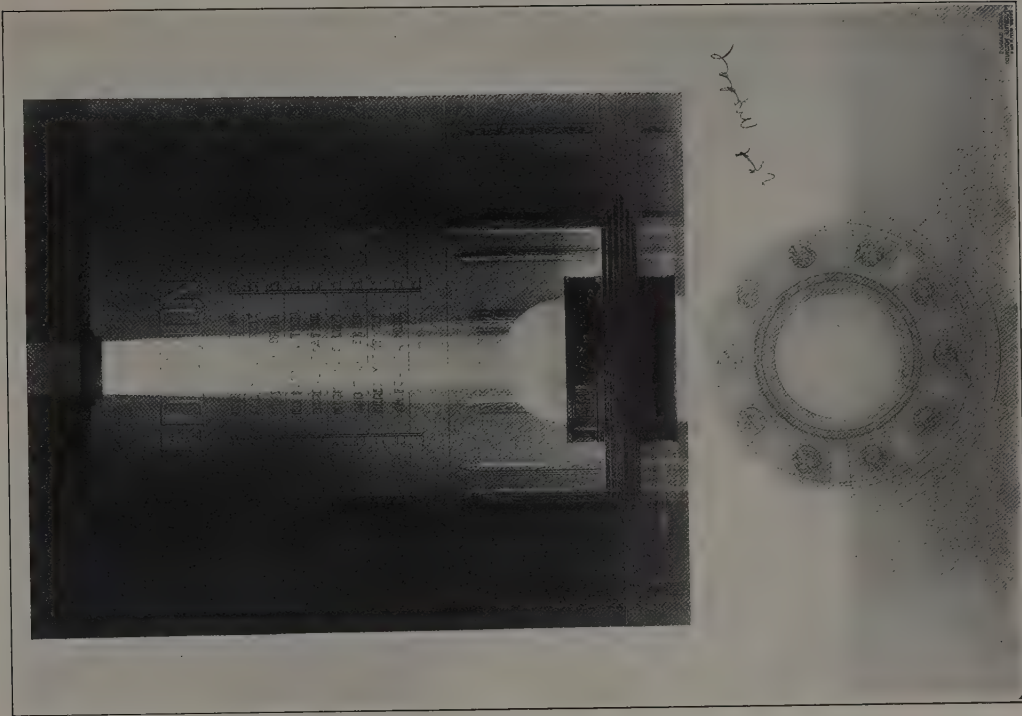
First Medal—G. D. Recher, Atelier Adams-Nelson
EMERSON PRIZE COMPETITION—"A MEMORIAL TO THOMAS ALVA EDISON"



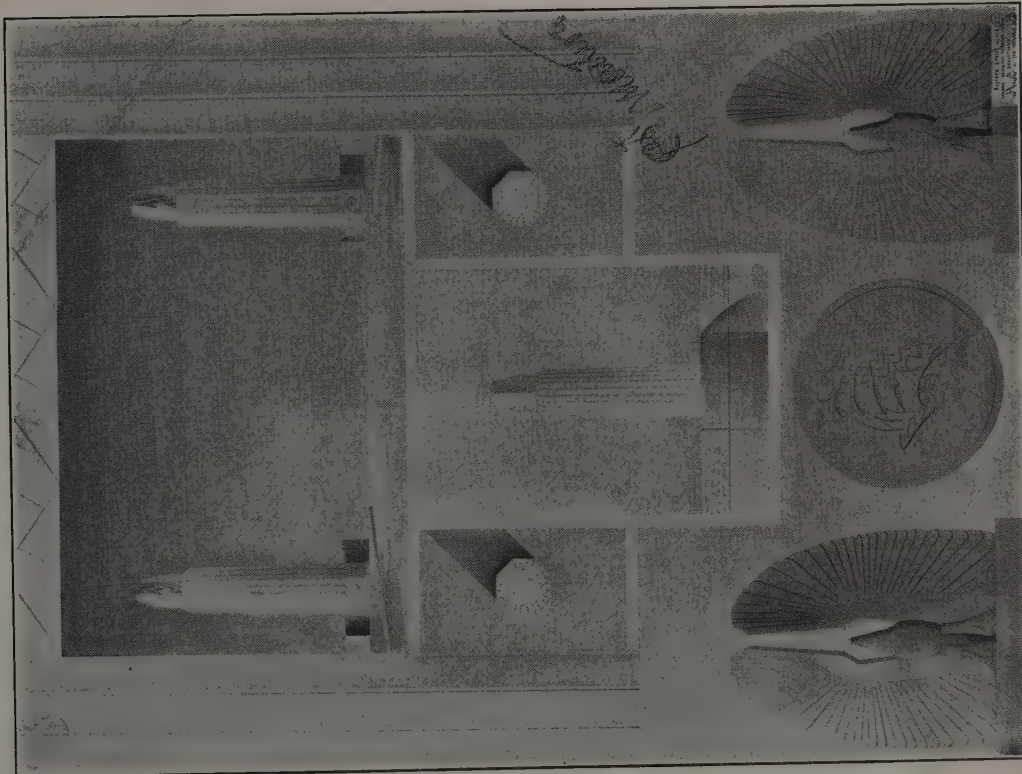
Second Medal—L. Gentry, University of Southern California
 "A MEMORIAL TO THOMAS ALVA EDISON"



Second Medal—K. R. Schwarz, University of Illinois
 "EMERSON PRIZE COMPETITION"



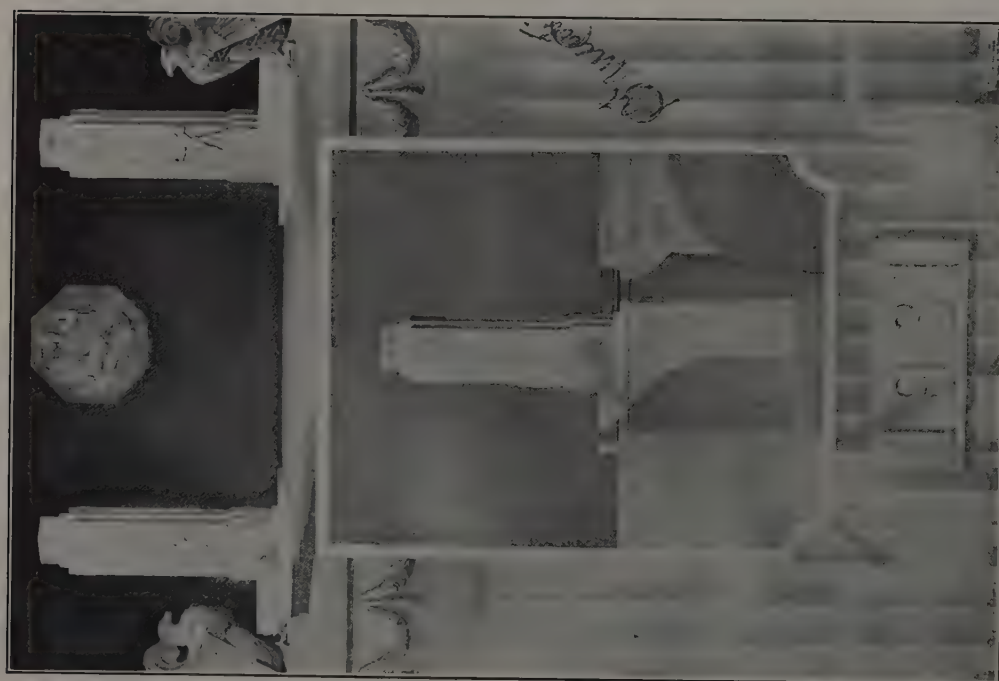
Second Medal—D. Dodge, Princeton University
EMERSON PRIZE COMPETITION—"A MEMORIAL TO THOMAS ALVA
EDISON"



First Mention—M. R. Leizer, Columbia University, Extension Atelier
SECOND ANALYTIQUE—"TWO PYLONS AT THE ENTRANCE TO A BRIDGE"



First Mention—I. A. Saikiss, University of Illinois



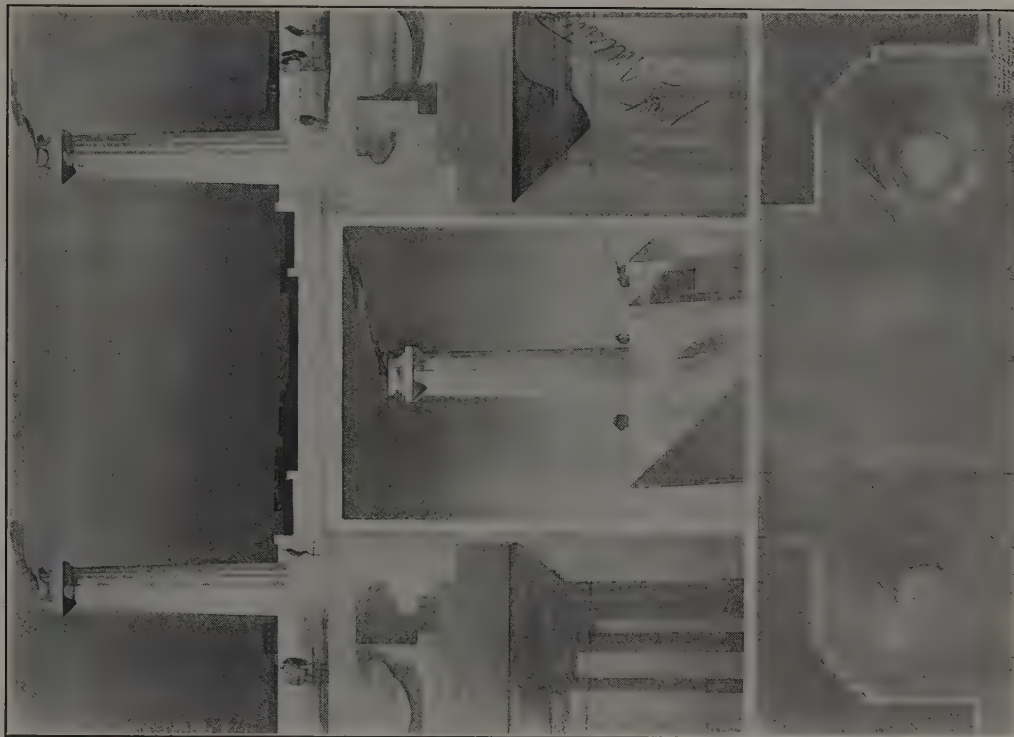
First Mention—A. H. Jost, University of Illinois

SECOND ANALYTIQUE—TWO PYLONS AT THE ENTRANCE TO A BRIDGE



First Mention—J. M. Ware, University of Illinois

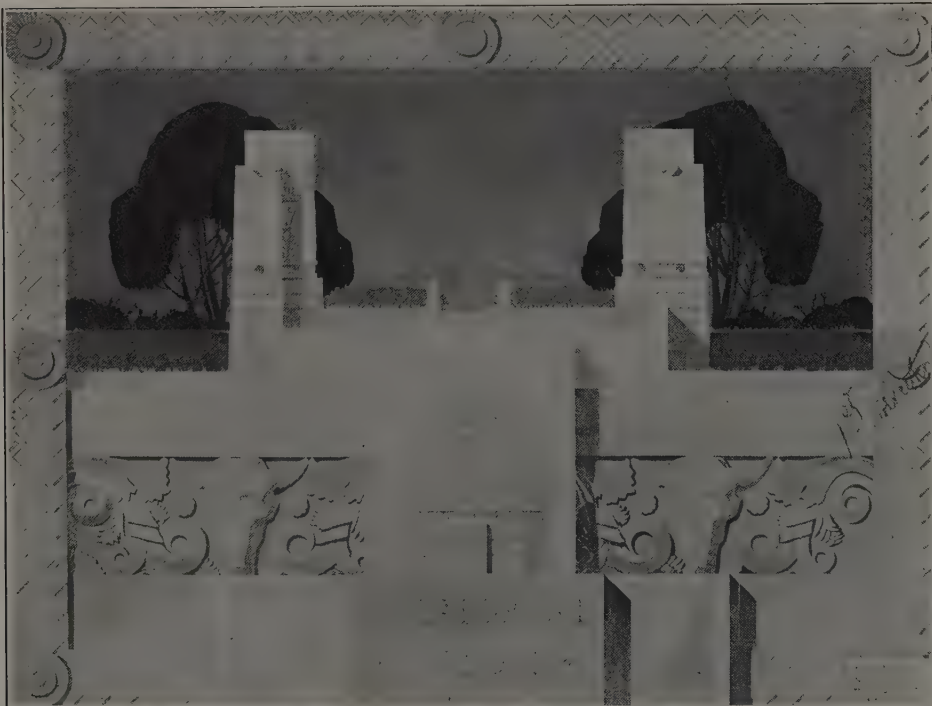
SECOND ANALYTIQUE—"TWO PYLONS AT THE ENTRANCE TO A BRIDGE"



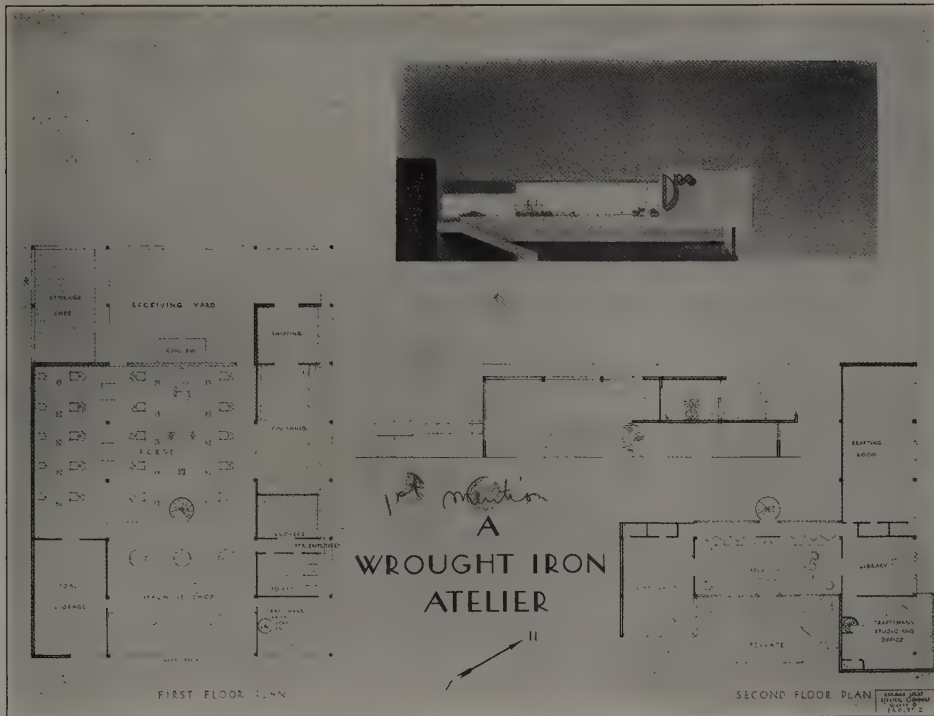
First Mention—P. H. Otto, Catholic University of America



First Mention—A. Walder, "T" Square Club of Philadelphia



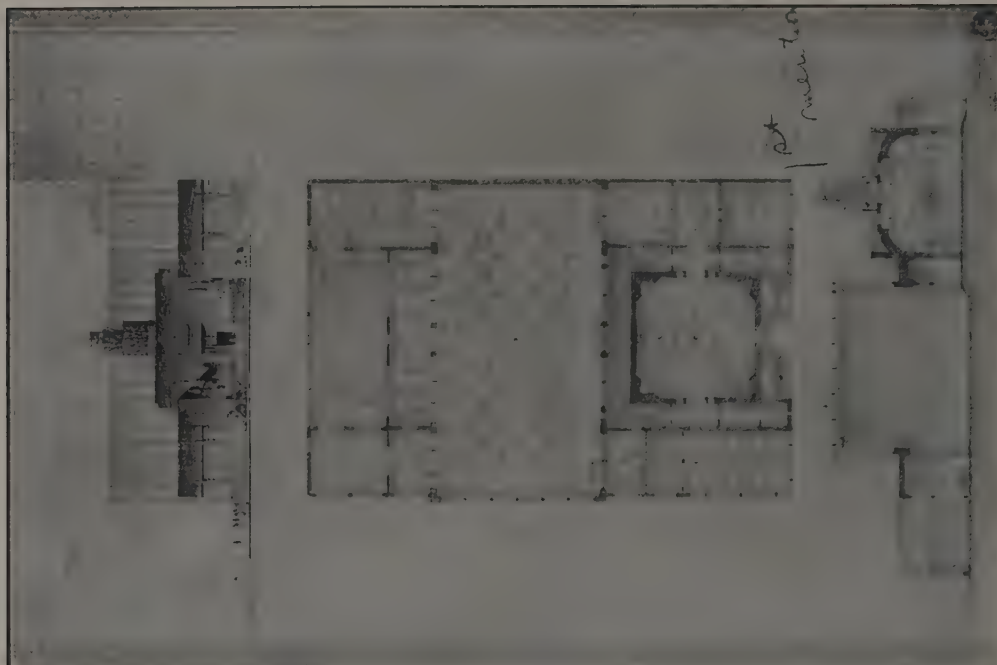
First Mention—W. V. Flynn, Carnegie Institute of Technology
SECOND ANALYTIQUE—"TWO PYLONS AT THE ENTRANCE TO A BRIDGE"



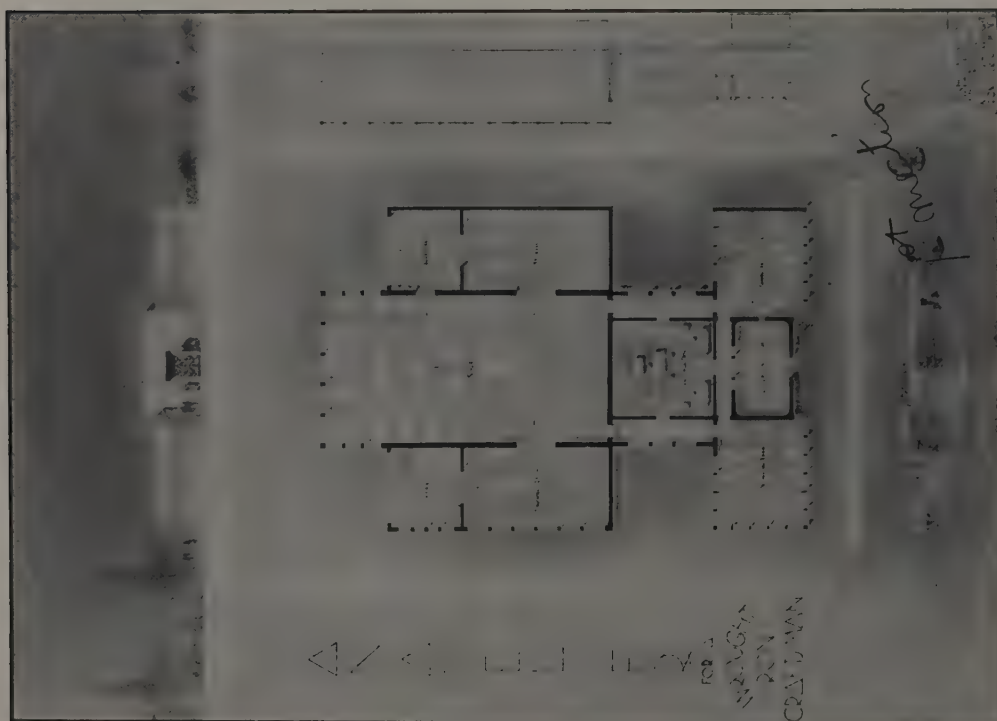
First Mention—II. Licht, Atelier Goodman



First Mention—A. W. Hall, New York University
CLASS "B" II PROJCT—"AN ATELIER FOR A WROUGHT IRON CRAFTSMAN"



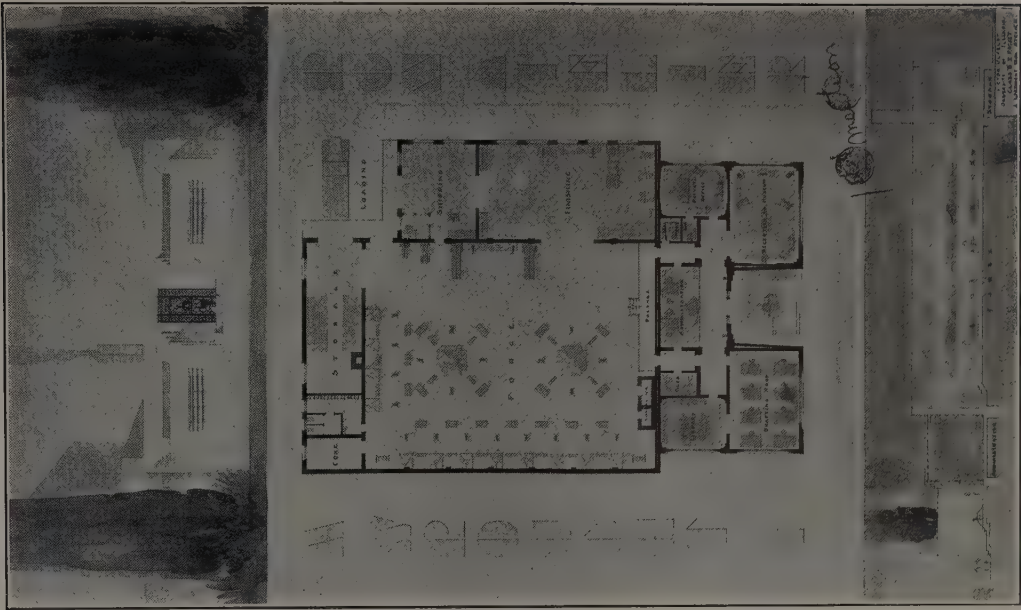
First Mention—J. B. Himmelheber, George Washington University
CLASS "B" II PROJET—"AN ATELIER FOR A WROUGHT IRON CRAFTSMAN"



First Mention—J. W. Bagnuolo, Chicago, Illinois
CLASS "B" II PROJET—"AN ATELIER FOR A WROUGHT IRON CRAFTSMAN"



First Mention—V. F. Duckett, Catholic University of America
CLASS "B" II PROJET—"AN ATELIER FOR A WROUGHT IRON CRAFTSMAN"



First Mention—V. Ufeldt, University of Illinois



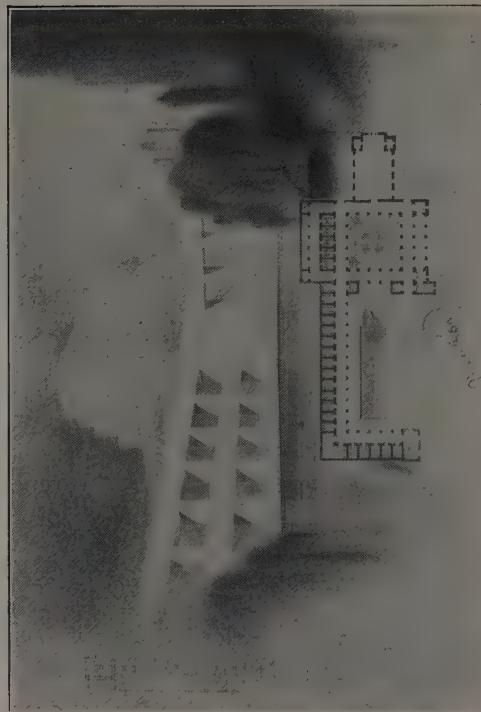
Mention—J. S. Detlie, University of Pennsylvania



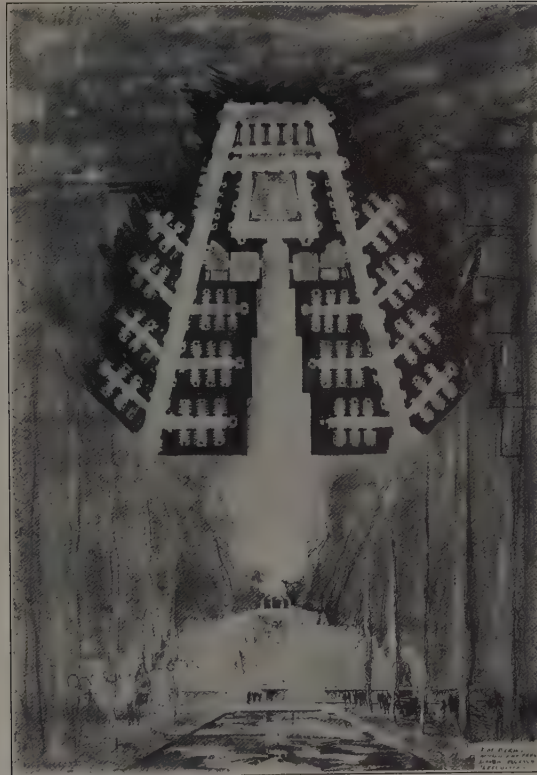
Mention—M. Morris, Carnegie Institute of Technology



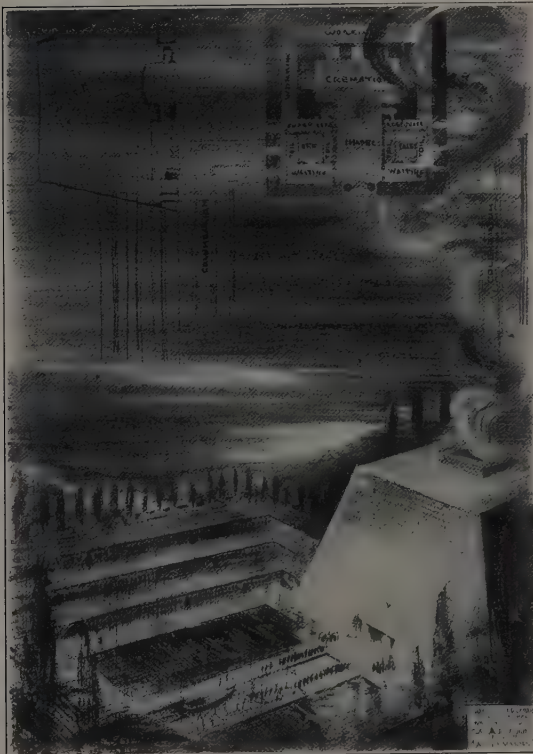
Mention—J. W. Knobel, New York Architectural Club
CLASS "A" II ESQUISSE-ESQUISSE—"A CREMATORY"



Mention—A. N. Lee, Atelier Light



Mention—J. M. Blew, University of Pennsylvania

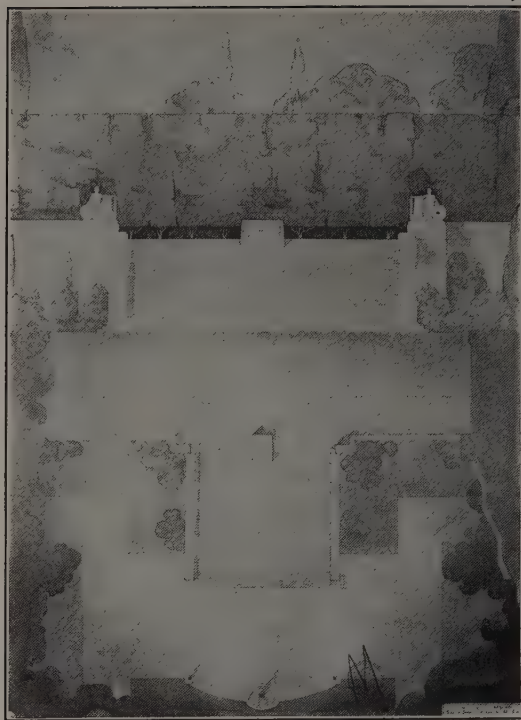


Mention—J. E. McDonald, Catholic University of America



Mention—W. H. Scheick, University of Illinois

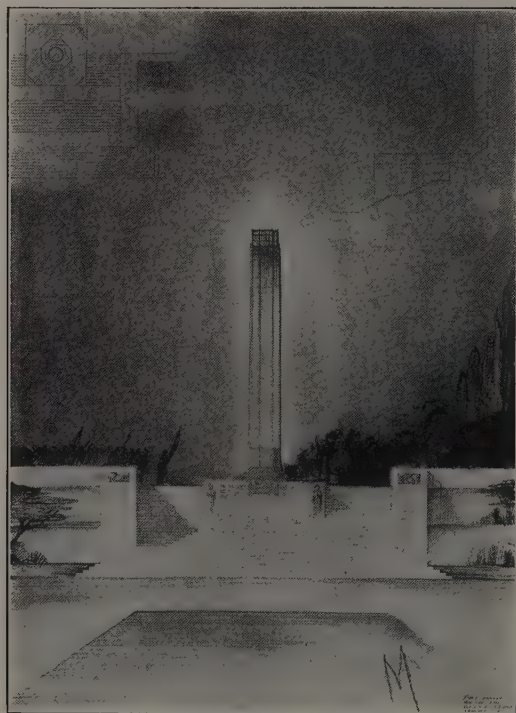
CLASS "A" II ESQUISSE-ESQUISSE—"A CREMATORY"



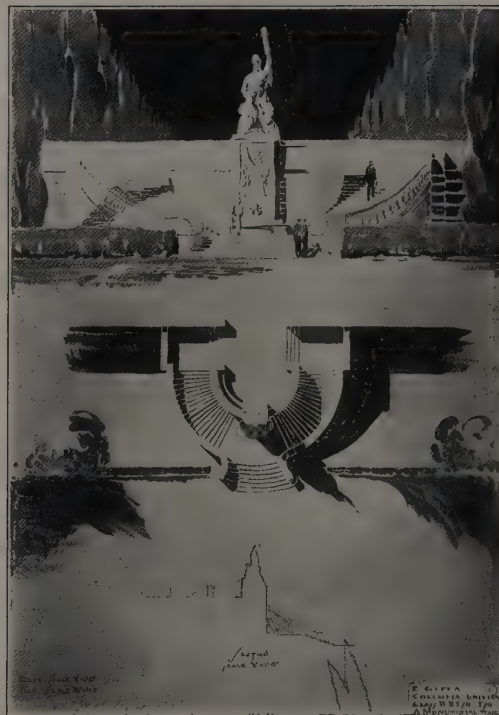
Mention—R. G. Liebhardt, Indianapolis, Indiana



Mention—M. R. Krumm, University of Southern California



Mention—F. L. Liebmann, New York University

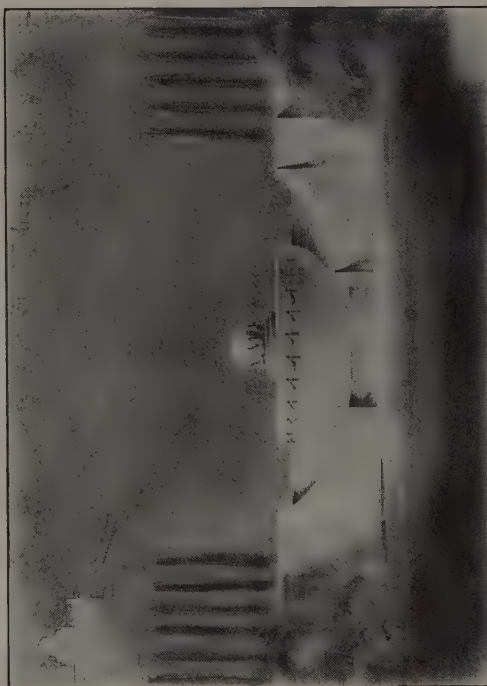


Mention—E. Gupka, Columbia University

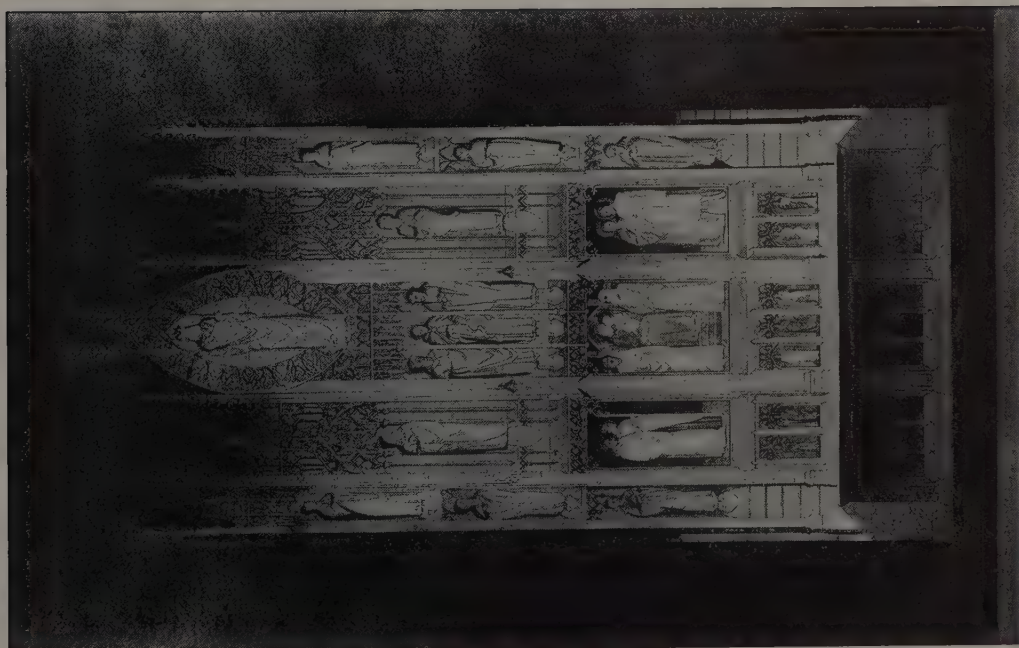
CLASS "B" II ESQUISSE-ESQUISSE—"A MONUMENTAL STAIR"



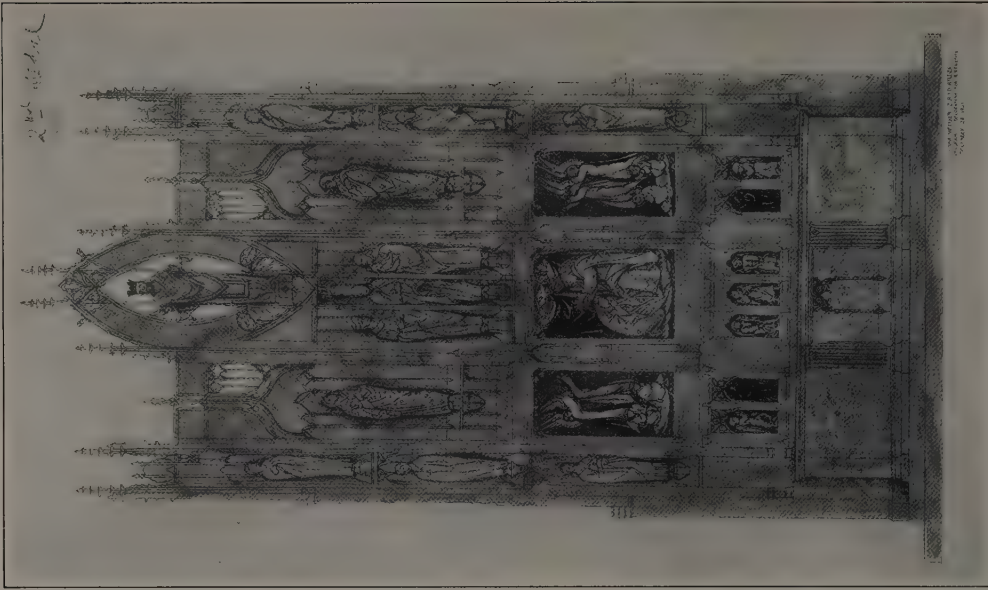
Mention—G. S. White, Catholic University of America



Mention—G. F. Doleys, Cleveland School of Architecture, W.R.U.
CLASS "B" II ESQUISSE-ESQUISSE—"A MONUMENTAL STAIR"



Second Medal—A. S. Barker, University of Pennsylvania
DEPARTMENT OF MURAL PAINTING. PROGRAM III
"A DECORATION FOR A REREDOS"



Second Medal—V. Snedeker, Beaux-Arts Atelier
 DEPARTMENT OF MURAL PAINTING, PROGRAM III—"A DECORATION FOR A REREDOS"



Second Medal—M. Kroll, Beaux-Arts Atelier
 DEPARTMENT OF MURAL PAINTING, PROGRAM III—"A DECORATION FOR A REREDOS"

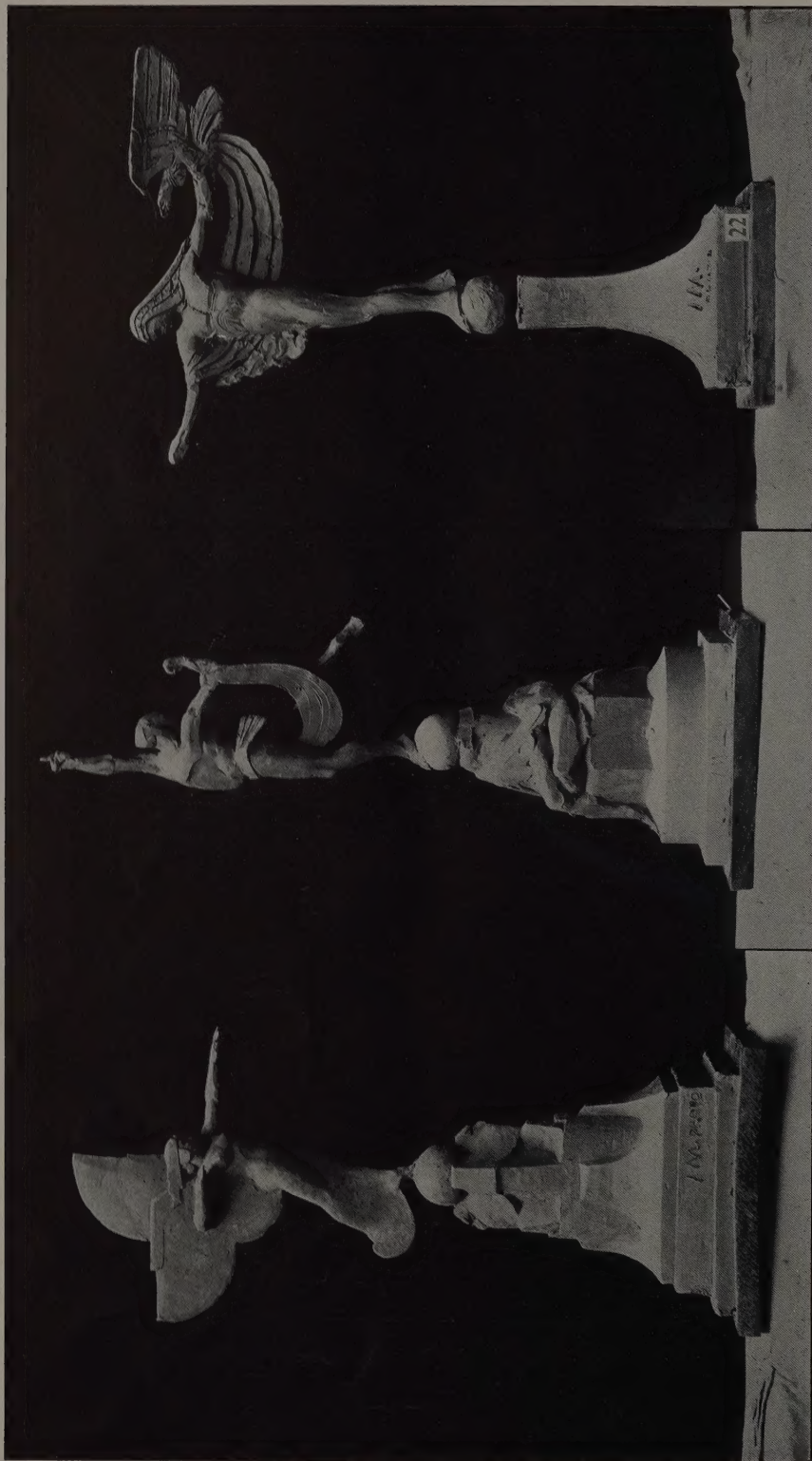
V. Snedeker
 M. Kroll



First Mention—G. Rosale, Beaux-Arts Institute of Design
ARCHITECTURAL ORNAMENT—"ROMANESQUE STYLE"



First Mention—M. Montécone, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"ROMANESQUE STYLE"

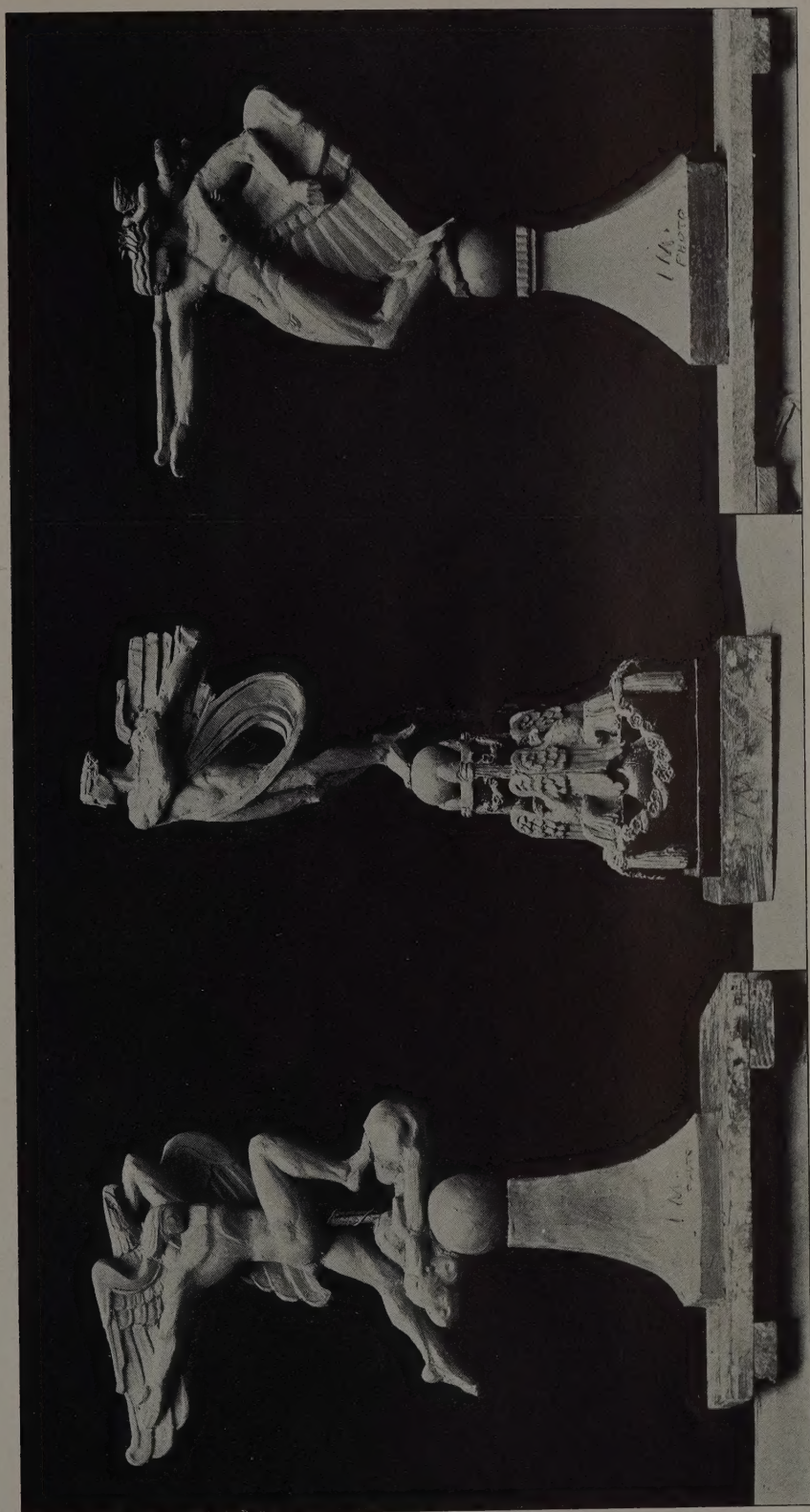


First Mention—F. C. Thomsen, Yale University

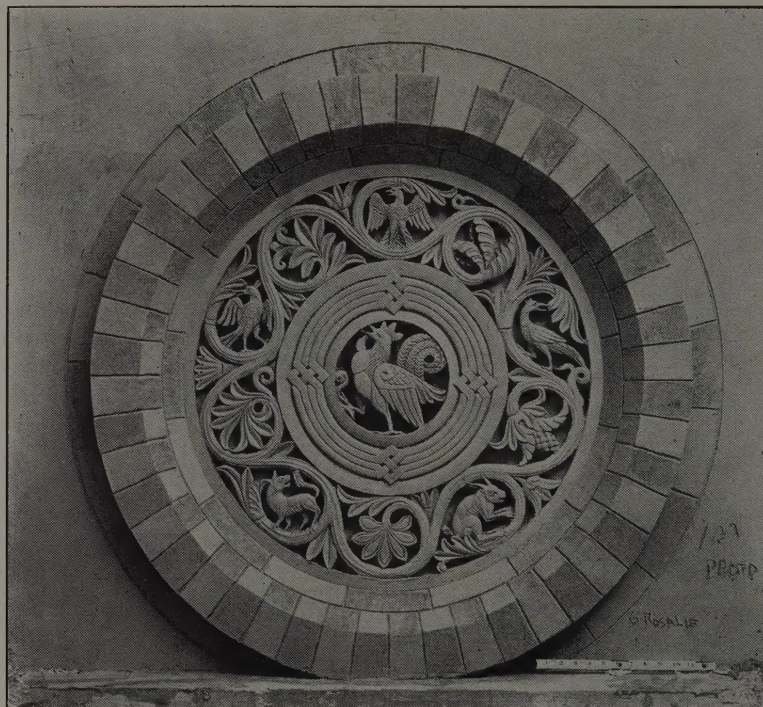
First Mention—S. Milici, Yale University

First Mention—O. G. Dallmann, Beaux-Arts Institute of Design

DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM IV—"A MEMORIAL GIRALDA"



First Mention—J. Cappolino, Beaux-Arts Institute of Design
 First Mention—J. A. Batt, Yale University
 First Mention—G. Kohn, Beaux-Arts Institute of Design
 DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM IV—"A MEMORIAL GIRALDA"



First Mention—G. Rosalie, Beaux-Arts Institute of Design



First Mention—G. Rosalie, Beaux-Arts Institute of Design

DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"BYZANTINE STYLE" (above), "GREEK STYLE"